The Middlebury Campus

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Middlebury mourns death of Yan Zhou '23

Content Warning: This article contains mentions of suicide.

Yan Zhou '23, who also went by the first name Lisa, passed away on Wednesday, Oct. 20 at the age of 20.

Zhou lived in Forest Hall this year and was an independent scholar in linguistics from Beijing, China. She was an active member of the Quidditch Club and employee at Ross Dining Hall. In a message to the Middlebury community sent on Oct. 21 from President Laurie Patton and Vice President for Student Affairs Smita Ruzicka, Zhou was described as "always curious" and as having "a fierce streak that came out on the Quidditch pitch."

Zhou is survived by her parents.

Responding to a call at 4:31 p.m. on Wednesday, the Middlebury Police Department (MPD) arrived on campus and found Zhou deceased in her residence hall, according to a press release written by MPD Chief Thomas Hanley.

The release also noted that "initial investigation indicates there was no foul play, and there is no danger to the campus community." The Office of the Chief Medical Examiner will make the final determination on the cause and manner of death, but the MPD is investigating it as an apparent death by suicide.

The administration will be working closely with the Charles P. Scott Center for Spiritual and Religious Life and Zhou's family and friends to plan a celebration of life for Zhou in the coming weeks, according to Ruzicka.

The Campus plans to publish an article in memoriam of Yan Zhou with stories from her family, friends and peers. If you were close to her and would like to share memories of Yan for publication, please email The Campus at campus@middlebury.edu.

If you are thinking about suicide, please call the National Suicide Prevention Lifeline at 800-273-TALK (8255).

COLLEGE BREAKS GROUND ON NEW SOLAR PANEL PROJECT, FOLLOWING CONTROVERSIAL SITE SELECTION

By MAYA HEKKINEN
Copy Editor

RILEY BOARD/THE MIDDLEBURY CAMPUS

An expanse of field off South Street Extension will soon be the site of a 29,000-panel solar array, but community and ecological concerns linger.

Representatives from Middlebury College joined Green Mountain Power, state representatives, developer Encore Renewable Energy and the town of Middlebury at a groundbreaking event on Oct. 12 for the college's new solar installation project on South Street Extension, which will supply 30% of its total electricity usage as part of the Energy2028 initiative for 100% renewable energy at the college by 2028.

Following the completion of construction in 2022 by Encore Renewable Energy, an expanse of field off South Street Extension a few miles from campus will be filled with the 29,000-panel solar array. While the eight other solar arrays owned by the college, both on and off campus, comprise just one megawatt of electricity, the new array will provide five megawatts, which is enough energy to avoid 7,000,000 pounds of burned coal per year.

Don Stevens, chief of the Nulhegan Band of the Coosuk-Abenaki Nation, began the groundbreaking with a blessing. Several other attendees who delivered speeches at the event included President Laurie Patton, U.S. Senator Patrick Leahy, Middlebury College Executive Vice President for Finance and Administration David Provost, Middlebury Selectboard Chair Brian Carpenter, Lieutenant Governor of Vermont Molly Gray, GMP CEO and President Mari McClure, Encore Renewable Energy CEO Chad Farrell, Greenbacker COO Matt Murphy and Simone Ameer '21.5.

Community Concerns

Originally, as announced to neighboring landowners, the project was to be located on a small ledge hill west of the current site, according to Associate Professor of Geography Jeff Howarth. Encore then moved the site to the clayplain at the north end of the Middlebury Swamp. This change was justified based on the cost of development, as the hill's ledge rock would have been more difficult to develop than clayplain, as well as the project's visibility from Cornwall.

The Environmental Council formed a subcommittee to assess the feasibility of a large-scale solar system in 2017, according to a statement from Jack Byrne shared with The Campus by Director of Media Relations Sarah Ray. They looked specifically at using the 10-acre site off of Rt. 125, but concluded it was not suitable.

"Later on in the process, at the request of the Town, several other sites were assessed by Encore and the site where the project is going to be located remained the best choice for the numerous criteria that had to be met for a state permit," Byrne said in the email shared with The Campus.

Dean of the Library Mark Roy, one of the landowners neighboring where the solar project will be constructed, was "unpleasantly surprised" to learn of the site's shift from an out-of-sight slope to being in full view.

"Some of the disappointment in terms of process was that the town and the county and the state seem not to have done any visible planning around any of this, and in the absence of a plan that the community has developed, you're going to have private enterprise, and individual actors deciding where these things go, and the town ends up being in a kind of reactive mode," said Roy.

While Roy and other landowners are in support of solar projects, the lack of community-based planning has left some with mixed feelings about the project.

"The lack of planning by the town puts [community members] in a tough spot in terms of how to respond when these things show up, and I think all of us who live nearby had that same conflicted relationship, because we understand the urgency of it," said Roy. "Why wasn't there more work to be done a decade ago, knowing that this was coming, so that we would have a plan generated by the community as opposed to a plan generated by private actors with their own particular interests?"

These types of projects are motivated by both firms and landowners looking to combat climate change and make a profit, yet landscape changes are often not considered.

"How do you plan for the landscape in conjunction with combating climate change, and not exactly pitting one against the other? It ends up feeling a bit like they're at odds with each other, and maybe that's the way it has to be, but maybe not," said Roy.

Ecological Impacts

There are also ecological implications of using the current site that did not factor into the moving of the site. Likely once cleared of forest for agriculture, it has been leased for hay and corn farming for several decades. The site holds some ecological value in its potential for restoration if it were not being used for the solar project.

"The state's plan for biodiversity conservation identifies much of the low-lying area along Otter Creek in southern Middlebury, including the site of the College's future solar array, as a high priority landscape component," Howarth explained. This is because wetland and riparian habitat could be restored to improve the connectivity of the landscape and build resilience to climate change for native species.

According to Howarth, the original ledge hill site may have been better for development as it is not officially listed as a priority landscape by the state.

"I think the initial ledge site would have been more consistent with a commitment to plan development of College lands to achieve energy and food production for people and habitat restoration for native plants and animals as complementary rather than conflicting goals of climate change actions," Howarth said.

College Lands Conservationist Mark Lapin worked with interns from the Sustainability Solutions Lab in summer 2018 to examine potential sites owned by the college, arriving at three locations that they recommended to the college. In the fall of 2018, Encore also completed an ecological assessment of the South Street Extension site and decided to move forward with the project there.

"Even though some of the land had been converted from wetland a century or more ago — ecologically those fields are the northern end of the stunning Otter Creek Swamps wetland complex that extends from Brandon to Middlebury, and they would naturally be forested wetland — it has long been in agricultural use and has not been ecologically functioning at high or even very low levels for many of the functions and values of wetlands," Lapin said in an email sent to The Campus by Director of Media Relations Sarah Ray.

Lapin highlighted that flocks of sheep, rather than fuel-powered mowers, will initially manage vegetation at the site, with pollinator plants added later to help support crop production in the Middlebury area.

While pollinator gardens will surround the solar panels to enhance the ecological function of the project, Howarth points out that they seem to serve an aesthetic purpose.

"While I like the idea of pollinator gardens, I don't think it has much to do with the location of the site, in the sense that we could be planting pollinator gardens almost anywhere. I have them in my yard," said Howarth. "I don't see how it justifies choosing the clayplain site for this project. I don't see how repairing habitat connectivity in a heavily fragmented landscape to safeguard native plants and animals from climate change was part of the site selection process," Howarth said.

Howarth also noted that there was friction between Middlebury College and the Agency of Natural Resources about the ecological function of the current site as grassland bird habitat created by agricultural clearings. This dispute presented a significant threat to the project, but was settled through mediation. The college is dedicating 95 acres of land to be managed as grassland bird habitat in accordance with state requirements.

"There's a desire to celebrate this, which I understand completely, but I think that there was at some level very little acknowledgement of the cost," Roy said. "We are capable of holding two different emotions in our bodies at the same time. It's possible to have mixed emotions around

THE MIDDLEBURY CAMPUS MOVES TO A NEW WEBSITE

Dear Campus readers,

The Middlebury Campus has moved to a new digital home. Our new site improves our capacity to share our content and create a digital record of Middlebury news and culture. We hope you'll find that it enhances your reading experience. Find all of today's articles — and all of our previously published content — at middleburycampus.com.

NEWS IN BRIEF:

Bread Loaf residents get on-campus lounge, later bus times

By ALEXANDRA BURNS
Contributing Writer

As the semester reaches its midway point, the college has tried to improve the off-campus experience for students housed at Bread Loaf, the Inn on the Green and the Middlebury Courtyard by Marriott.

With 300 additional students enrolled at the college for the fall semester, Middlebury scrambled to find extra lodging for these students. Most students who ended up with these housing options did so not necessarily by choice but because of a late slot for room draw.

The administration, in announcing the off campus housing options, assured students there would be accommodations to make life off campus more convenient and have been gradually introducing measures to make the off-campus experience more workable.

On Friday, Oct. 1, residents of Bread Loaf and the Marriot received an email from Dean of Students Derek Doucet notifying them of their new dedicated lounge space on campus, a space which the college said in July it was working to identify.

Students living at Bread Loaf and the Marriot now have key card access to the President's dining room in Proctor as a lounge space on the college's main campus.

This notification, while welcome news for residents of Bread Loaf and the Marriott, came several weeks into the semester. Given that the college named this plan months ago, some students expressed frustration in the amount of time it took to identify the space for students.

"We were promised a lounge before we got to campus and it took a month. When we did get it, it was framed as a generous offer from President Patton," said Grace McCarthy '23, a student living at the Bread Loaf campus.

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Professors, departments face the decision to teach in person
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Crew team opens fall season with Vermont Cup victory, shows no sign of slowing down
By CHARLIE KEOHANE

Back in competition for the first time since fall 2019, the Middlebury club crew team opened their season by reclaiming the...

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NEWS IN BRIEF

College announces Prism Center for Queer and Trans Life, to open fall 2022

By KATIE FUTTERMAN
Community Council Correspondent

COURTESY PHOTO

The Prism Center is in the process of getting approval for renovations for 23 Adirondack View, where it will be housed.

The Prism Center for Queer and Trans Life has been in the planning stages since June of 2021, and will likely be fully operating in the fall of 2022.

In the spring of 2019, President Laurie Patton invited faculty, staff and students to join a task force exploring the creation of a center for queer and trans students, after the SGA expressed a need for more support for the queer and trans community.

The task force, which included significant representation of queer and trans individuals, met once a month throughout the 2020–2021 school year. They considered the strengths and weaknesses of such centers at other institutions and discussed how Middlebury's center would function.

In spring 2021, they submitted their proposal to the Senior Leadership Group, and Patton ultimately announced plans for the center in an email to the Middlebury community in June.

"One of the things about the mission that we crafted for the Prism Center is affirming identity, but in a way that also centers social justice and creates space for the kind of critical conversations that lead to social change," Renee Wells, director of education for equity and inclusion, said.

The task force did not want the center to be named by the LGBTQ+ acronym, as it inherently excludes some identities and places them under the label of "+." They also did not want a name that centered on gender and sexuality, as it might be confused with the Gender, Sexuality and Feminist Studies academic department.

"Prisms reflect light in a way that forms a rainbow," Wells said. "There's a lot of facets to identity, and it just seemed to capture a lot of pieces that represented the intersectional way we wanted to think about and support students without connecting it to a specific set of identities that wouldn't necessarily reflect everybody."

Janae Due, assistant director of the Anderson Freeman Center (AFC) will be the primary organizer of the Prism Center. Wells expects that, similar to the AFC, there will also be student workers in the center.

Currently, the Prism Center is in the process of getting approval for renovations for 23 Adirondack View, where it will be housed. They have yet to map out exact events, but according to Wells, the focus of the center is on community building.

"The main focus is going to be thinking on ways to help folks come together and build community, particularly for a population where you don't necessarily know a person is a member of the community just by looking at them, so it can be hard for people to find each other and find a sense of community," Wells said.

Wells predicts that there will be events during orientation, as well as ongoing community building events such as movie nights.

Anderson Freeman Center receives $110,000 funding from SGA Justice Projects

By KATIE FUTTERMAN
Community Council Correspondent

The Student Government Association's Justice Projects, a funding source created to advance diversity, equity and inclusion at Middlebury, has granted the Anderson Freeman Center $110,000 to use for travel-learning trips and speaker events throughout the year.

"The AFC is focusing on creating increased sense of belonging for the students we serve by building more sustainable year-to-year programming (not just one-off programs)," Director of AFC Derisa Collymore said in an email to The Campus.

"The trips or 'Travel-Learning Opportunities' will be learning experiences related to the history of marginalized and minoritized people in the United States and globally," according to the SGA's statement announcing the funding.

The AFC will be taking students to indigenous peoples' historical preservation sites in New York during the fall, as well as the Smithsonian's historical museums in Washington and the Schomburg Center in New York in the spring.

The AFC will also host events for a speaker series and nationally-observed heritage or history months that occur within the academic year. The center has tentatively scheduled Da'Shaun Harrison, a Black trans community organizer and author based in Atlanta, to speak in April 2021.

"We hope that these programs would serve as ways of coming together and finding community with others as well as a space for growth in identity, while also learning and sharing experiences," Collymore said.

Dining halls strive for sustainability while Covid-19 guidelines and waste remain a challenge

By XIAOYUAN JIAO
Contributing Writer

As student over-enrollment and Covid-19 safety concerns continue to strain Middlebury's dining services and waste disposal management, dining staff are working to advance sustainable eating programs in all three dining halls on campus.

The college has worked to create more environmentally sustainable services for several years, but the shift to single-use utensils and to-go containers for part of the 2020–21 academic year was a setback for those efforts.

Although the school continues to improve the sustainability of on-campus food systems, Covid-19 safety concerns last year created challenges for composting and waste management in dining halls. Executive Director of Dining Services Daniel Detora said that before the pandemic, the school was on the right track to manage and improve its sustainable practices.

"I think pre-Covid, we were really going in the right direction," Detora said. "I think the biggest challenge we will face is the procurement of the items we are looking for and need."

The college sources significant portions of its food locally, with 32% of the annual food budget spent on local food options, according to the dining services website. Detora highlighted that most dining hall ground beef is from local farms.

"We use two farms, Cornwall Cattle Company and Lewis Family Farm," Detora said. "We also purchase some local chicken from Misty Knoll, but they can not meet our high volume needs."

The school sources some of its local produce from the Knoll, but the student-run organic farm does not yield enough food ingredients to support the high volume of students in dining halls. Produce from the Knoll is used more for catered events rather than for student meals in the dining halls.

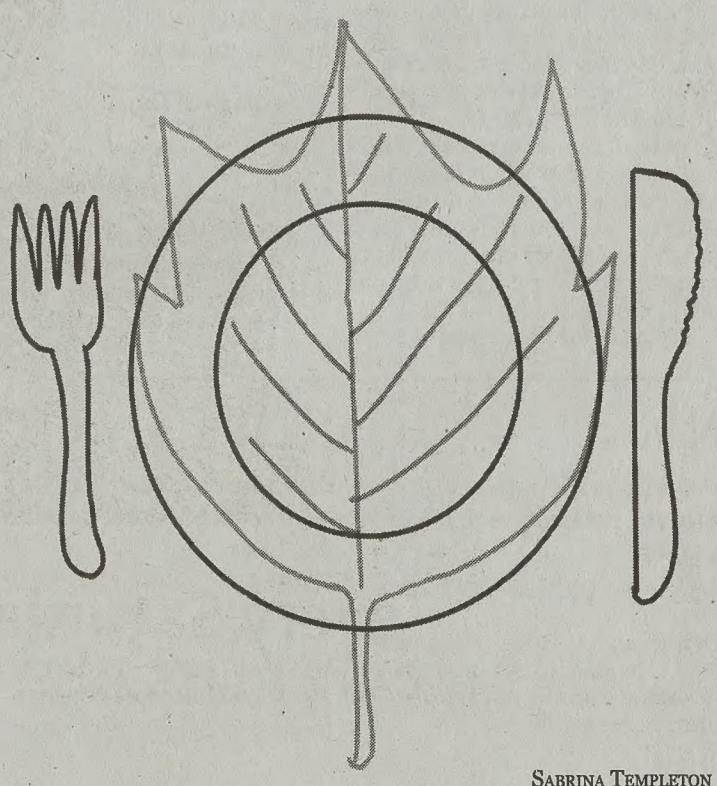
Covid-19 guidelines have made it especially difficult to plate food and single-serve items, like condiments, using compostable plates and silverware. The amount of food waste and garbage "was simply overwhelming," Detora said, and still remains an issue on campus.

"I do think that most of the food waste on campus is due to students taking too much food and not eating it," Detora said. "We do see a tremendous amount of waste in our dish return area."

In the past, student volunteers have organized events such as Weigh the Waste, a campaign to raise awareness about the amount of food waste at the end of a meal, but the initiative stalled during the pandemic.

This year, dining staff hope that having reusable containers as part of the sustainability program will reduce one-time utensil waste and provide convenience to students. However, the dining hall staff would like to see improvement in maintaining these reusable containers as students often will not return them promptly.

"Students clearly do not bring them back, and it is wasteful." Detora said. "Even when they bring them back at times, the food has been in them for days, and we can't even clean them."



SABRINA TEMPLETON

Dining services still struggling to fill vacant positions, divert traffic during peak times

By ALEXANDRA BURNS
Contributing Writer

As the college continues to struggle with filling staff vacancies in dining halls, some current employees have been asked to work extra hours while student employees have filled in key positions.

Middlebury Dining Services currently employs approximately 250 people and provides meal-plan, retail and catering services for the college. This includes 112 full-time employees and 100 to 150 college students, part-time employees and high school students.

Full- and part-time employees have been asked to work overtime hours in recent weeks. Dining services has also hired more student employees than in previous years because of understaffing on campus. As a result, the total number of student hours worked in dining halls and other dining facilities has increased.

"[We are] currently down eight full time employees throughout all dining," Executive Director of Dining Services Daniel Detora said. "So it's been a little bit of struggle. That's actually been the lowest point we've had since probably last year. We were in double digits."

Staff members are hired to a specific dining hall or branch of dining services, including Crossroads, MiddXpress and Wilson Cafe. Each dining hall is assigned a Commons Chef who is in charge of food production and inventory and a House Manager who is responsible for the salad bar, dishes and cleaning tables. The managers are in charge of their dining halls and can post jobs within the Middlebury employment system.

"It's easier to recruit students for things like Crossroads or MiddExpress or Wilson Cafe down at the library," Detora said.

This system means that there can be vast staffing level differences between sectors of dining services. Detora also said that the much higher number of meals that Ross and Proctor prepare each week leads to greater staffing needs.

Harry Adami '25, a student employee at Atwater, noted that he'd been able to take time off but had heard of staffing issues in Proctor and Ross.

Detora said that dining services staff in Atwater, which regularly hosts catering events, often come in on Saturdays to host events, meaning that many Atwater staff take on overtime hours. Catered events include trustee meetings and meals, homecoming and the Athletics Hall of Fame dinner.

Atwater remains closed for breakfast each day since it is dining services' least busy meal, according to Detora.

Meanwhile, many students have noted that the dining halls are particularly busy around 12:15 p.m. on Tuesdays and Thursdays. The added pressure on the dining halls is primarily due to the class schedule — a particularly high number of classes end at 12:15 p.m. on Tuesdays and Thursdays. Detora said that faculty have been asked to adjust the class schedule for next semester to try to relieve some of the lunch rush.

Since the start of last year, the Grille has been open for meal-plan dining for lunch on weekdays. Initially, the goal was to reduce indoor occupancy of the dining halls in an effort to reduce the risk of Covid-19 transmission. In past years, the Grille had been a cash- and declining balance-based operation full time, as it is now in the evenings. Prior to the pandemic, 15 to 20 students at lunch was high for the Grille, and it was primarily used by staff. The Grille switched to meal-plan dining for lunch in hopes of taking some demand off of the dining halls.

Detora relayed that "now, we typically get a couple hundred to four hundred students in [the Grille for lunch], which definitely pulls away from the dining hall."

Menu patterns are designed to specifically pull students away from the dining halls on Tuesdays and Thursdays.

"We offer sushi on Thursday for free in the Grille, hoping that students would kind of go there. And then on Tuesdays, we offer a variety of Dr. Feelgoods and some other Grille favorites," said Detora.

Detora and his team gather and analyze traffic data from student swipes at dining hall entrances and said that these efforts have been fairly successful in reducing traffic at the Tuesday and Thursday peak hours.

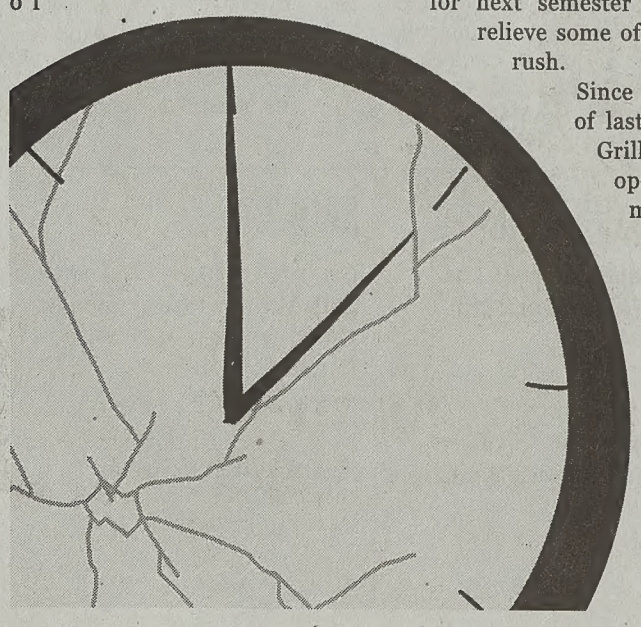
"The Grille is definitely busiest on Thursdays — that's when they serve sushi. I always show up with [my buddy] at 12 because it's super busy by 12:15," said Cole Siefer '25, a weekday regular at the Grille.

Siefer further commented that the Grille has been getting busier on other days of the week as well.

"It used to be a little secret — but it's not anymore," he said. "It's busiest whenever classes get out — there's a rush at 1:30 on Wednesdays."

A Sept. 23 email to the student body from the Office of the Dean of Students encouraged students without a class ending at 12:15 p.m. on Tuesdays or Thursdays to eat outside the rush.

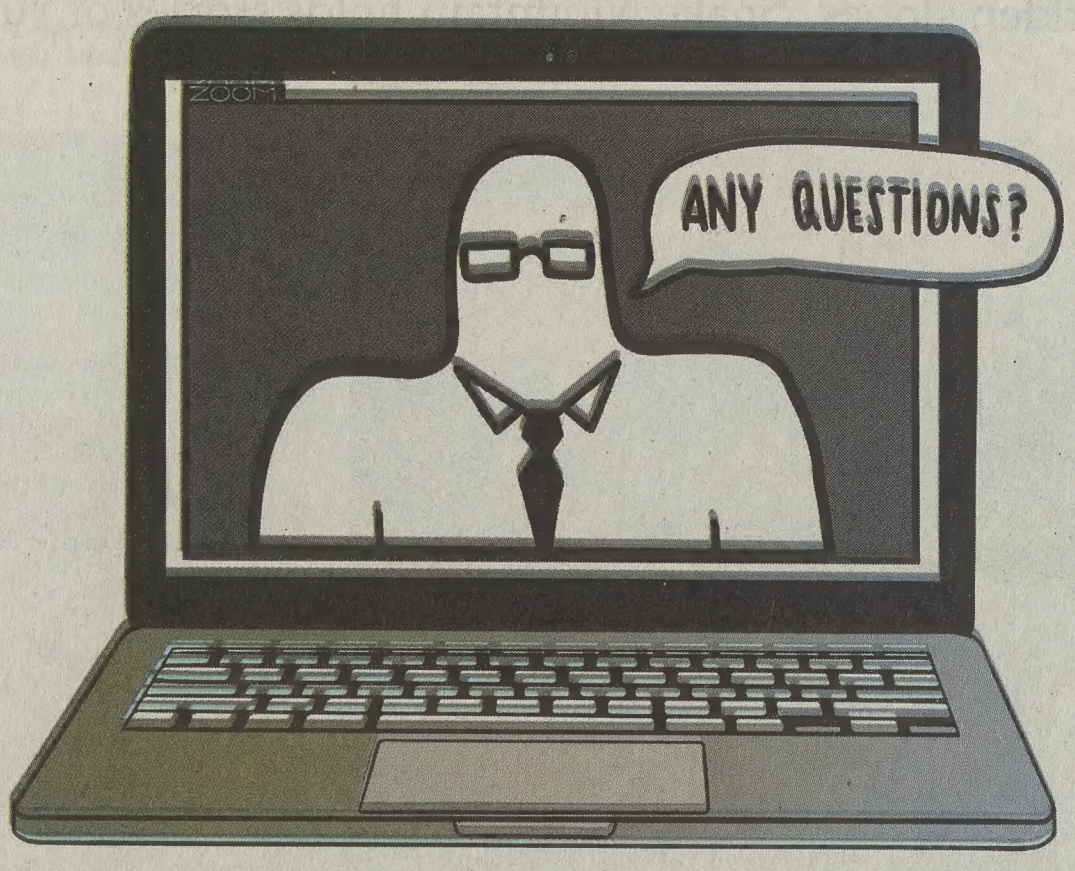
Despite the efforts to relieve stress on understaffed dining crews, the combined factors of a larger-than-normal student body and overall job openings across Middlebury, Vermont and the nation mean that irregular staffing in dining services will likely persist for some time.



SABRINA TEMPLETON

PROFESSORS, DEPARTMENTS FACE THE DECISION TO TEACH IN PERSON

By SAMMY CONRAD-ROONEY
Contributing Writer



Susanna Schatz

Despite an eagerness among many in the community for a return to in-person learning this fall, not all professors have felt comfortable and ready to return to the classroom given the persistent risks of Covid-19.

According to Sujata Moorti, dean of faculty, professors could "decide individually, often in conversation with a department chair/program director" whether they wanted to teach remotely. Individual departments ultimately made decisions on teaching remotely rather than the administration, meaning that professors in different departments followed varying processes when trying to teach remotely.

Some professors have young unvaccinated children at home, some are or live with someone who is immunocompromised and others are simply wary about the risks of lecturing in a packed classroom.

The college is also allowing students to continue studying remotely this semester. To provide options for remote students, each department offered a few online classes that professors could opt

announcement to faculty that teaching remotely was an option.

Throughout the pandemic, the college has emphasized the importance of in-person instruction to its liberal arts mission, which emphasizes close between students and professors.

"There was an expectation that we were going to resume in-person learning in the fall," said Trinh Tran, assistant professor of anthropology and education studies.

modalities."

It was not, however, an option free of pressures and consequences, professors said. Tenure status weighed on many professors as they decided whether to teach remotely or in person.

"Junior faculty who may want to teach remotely may be threatened by the idea that they will be penalized for not coming to campus," Joo said.

It seemed to Joo that tenured faculty, by comparison, felt freer to teach remotely because they do not face the same stakes as junior faculty.

In departments less supportive of remote teaching, junior faculty were under additional stressors in asking their department chair about remote instruction.

Joo said it seemed like the main reason the college wanted to return to teaching mostly in-person was for "marketing" and the appearance of "having the student's best interests at heart." Many NESCAC colleges, including Middlebury, highlight close student-professor connections and small, personal classes as part of the college experience. Not all NESCACs are offering remote learning this semester, some transitioning instead back to fully in-person courses.

Despite the opportunity for faculty to teach remotely, many professors were eager to return to the classroom and interact with their students instead of opting for teaching an online class.

"I teach best when I have students in the room, because there is a vibrational energy that happens in the class," Tran said.

Bread Loaf residents get on-campus lounge, later bus times

Continued from Page 1

McCarthy, who did not volunteer to live at Bread Loaf, outlined the inconveniences that come with living there. She has a car, but she said friends have missed class due to missing the shuttle. She and fellow Bread Loaf resident Reuben Slade '23.5 described the apparently common scenario of students spending the night in friends' rooms on main campus, particularly on weekends.

The college, aware of transportation concerns, recently updated the shuttle schedule on Thursdays and Fridays to include a later shuttle that departs Adirondack Circle at 2 a.m.

In addition to expanding the shuttle schedule, ResLife has attempted to ramp up programming for Bread Loaf students to create community. Bread Loaf Community Assistant (CA), Khasai Makhulo '23, mentioned several events including a bonfire and s'mores event that attracted both Bread Loaf students and their friends. Other events, including a karaoke and mocktail night and a discussion of current events with faculty members Sue Halpern and Bill McKibben, took place a few weeks ago.

"The Reslife staff has gone above and beyond to forge community but it's hard because there's so few people there," McCarthy stated.

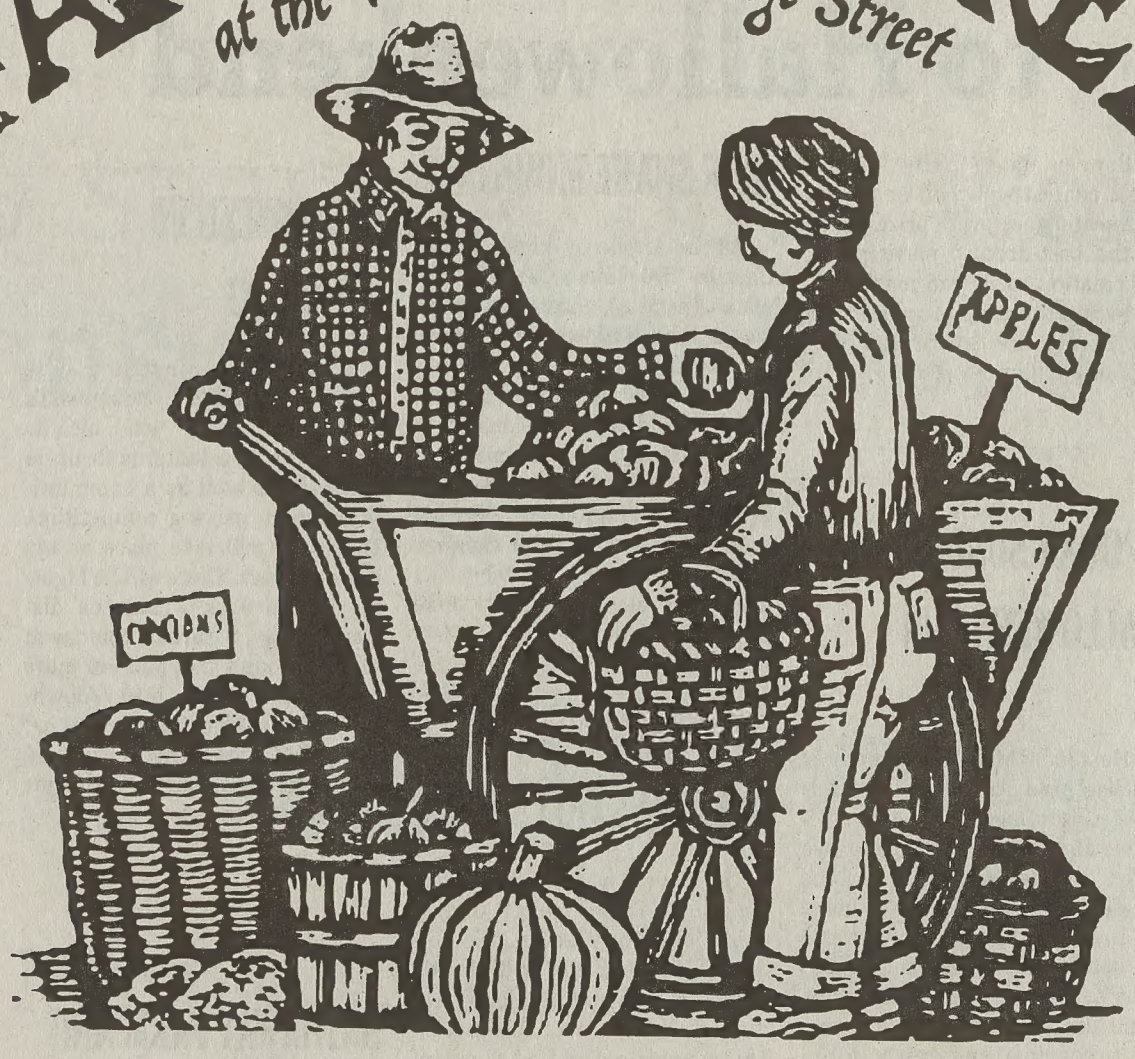
Bread Loaf resident Glenn Kontor '23, expressed that he would like to attend more of the programming but that it's hard given that he is often on the main campus. Still, Kontor is looking on the bright side of being housed at Bread Loaf.

"It's a nice separation from campus. I get a lot of work done and get 'me' time," he said.

Gina Zhang/The Middlebury Campus

The on-campus lounge for Bread Loaf residents has been designated in the President's dining room in Proctor.

MIDDLEBURY FARMER'S MARKET
at the VFW on Exchange Street



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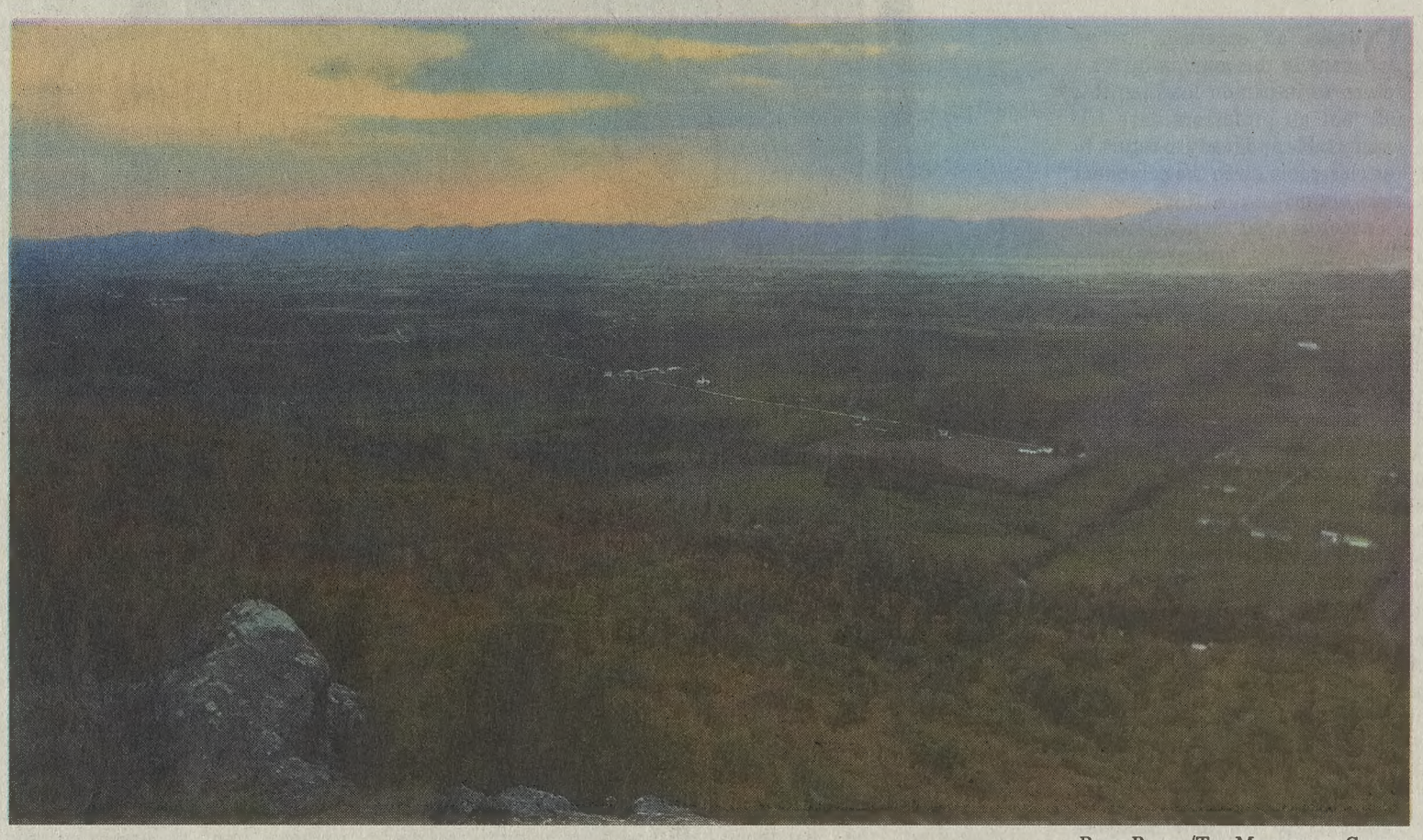
THE HAUNTING HISTORIES OF MIDDLEBURY'S MOST POPULAR DAY HIKE

On its well-trodden slopes, Snake Mountain holds stories of ruin and tragedy

By CHARLIE DEICHMAN-CASWELL
Photo Editor



RILEY BOARD/THE MIDDLEBURY CAMPUS

Snake Mountain, a popular day hike located in Addison, Vt., was once home to a hotel called Grand View House.

The heart of Addison County is aged and well worn. Past the pumpkin spice storefronts, oreo cows and paint-chipped houses dotting the hills lies an ancient site with stories to tell. It is the color of rain-dampened sugar maples and ginger leaves, trampled to a fine pulp on the forest floor. It smells of moss and walnuts left to rot under a blanket of fresh snow. The heart of Addison County is fire-singed and beaten by the steel-toed boots of men, unaware of the clouds grimacing from above. We call it Snake Mountain. Locals call it cryptic, beautiful and home.

Snake Mountain was once an island, proudly lifting its bouldered chin above the waters of Lake Vermont, the massive glacial lake that covered Vermont after the last ice age. Thirteen-thousand years later, the waters have receded, and the lake floor has turned to clay and sprouted trees. Snake Mountain remains, towering nearly a thousand feet above the valley below. On some misty mornings, the clouds create a ghoulish silhouette of the old lake, forming puddles in ravines and turning houses into sailboats.

In the 19th century, wide-eyed visitors flocked to Vermont's verdant hills. City folk gazed out at the Champlain Valley, believing that the clean mountain air would cleanse their bodies of ailments. Mountain-top sickhouses were built throughout the Green Mountains and the Adirondacks, where tuberculosis patients were taken to rest and forced to sleep outside in the frigid air, wrapped under heavy blankets.

Under the weeping pines and sunburnt maples of Snake Mountain, the heavy hooves of oxen serenaded Jonah S. Smith as they dragged saw and grist mills to the peak. By 1870, these mills yielded enough timber to erect the Grand View House. Once the red ribbon finally fell, the hotel was an oasis from which businessmen could unwind and marvel at the forests below. For a brief time, the mountain was renamed "Grand View Mountain" after the establishment that sat upon its peak like a misfitted top hat. Unsurprisingly, the name "Snake Mountain" was bad for business.

For over 20 years, Jonah S. Smith ran one of the most celebrated summit houses in Vermont, hosting celebrities, authors, botany classes, school teacher retreats and church picnics. In the age of Emerson and Thoreau, American romantics paid sums to see the sun set over the distant Adirondack peaks.

Nevertheless, as the leaves fell and the songbirds fled for winter, the Grand View House slowly withered away. In the 1920s, Mrs. Mary Pond Smith and her son Seward ran the hotel. In those years, summit houses that once crowned Vermont's highest peaks began to lose customers, as a result of Long Trail cabins' increasing popularity. Additionally, in the age of automobiles, the long, steep drive to the hotel became a nuisance. Beginning to grow restless, Mary and Seard Smith could only watch as the stream of customers slowed to a trickle, and in 1925 the Grand View House shut its doors forever.

The process of decay was nightmarish: the Flood of 1927, according to research by Edna Holzschuh, "converted the road into a gully," rendering it unusable. The unearthed roots of fallen trees lay like brown snakes among the ferns. Upon hearing of the Grand View House's closure, looters ransacked the abandoned structure, taking whatever furnishings were left. The hotel was gutted and left at nature's mercy – but nature showed none.

In the following years, a hurricane battered the building and toppled its 74-foot watchtower, which had once cost guests 10 cents to ascend. What was left of the hotel's corpse burned to the ground and the mountain gradually reclaimed the rotten timber that Jonah S. Smith had once taken, years ago. For years, Snake Mountain fell into a quiet slumber.

The mountain assumed a silent and eerie presence, casting its long shadow over the valley. Rumors began to circulate about a hideous and reclusive creature in the Wilmarth woods. As the story goes, the menacing beast would dwell behind barns and houses on the mountain, hiding in canopies and waiting for the moment to pounce.

In the 1930s, one woman was driving home and noticed a shadow emerging from the trees behind her vehicle. Her gas pedal pushed firmly to the floor, she sped down the dirt road. The creature took chase, and was astonishingly able to keep up with the terrified woman. Desperate, she pulled over at a nearby farmhouse. The beast leapt onto the roof of the vehicle, clawing viciously. The elongated wail of her car horn got the attention of the farmhouse residents, and some women came outside to inspect. Reportedly, the women shrieked at the sight of the creature and retreated immediately back into the farmhouse. When the men of the house finally emerged with their shotguns the beast had vanished. Though the creature was sighted many times, frightening local children and families and always evading capture, no visual descriptions are to be found. The so-called "Black Beast of Snake Mountain" remains an enigma, embedded in local lore.

It must be said: some historians say it is highly likely that, in rural Vermont in the 1930s, the "Black Beast of Snake Mountain" was the manifestation of racist beliefs that were probably held by many white locals at the time. There is no concrete evidence of this being the case but, nonetheless, it is worth noting.

Snake Mountain returned to its peaceful state as the Grand View House faded into memory and the land became a popular hiking destination. Sunlight gleamed once more through the branches. Sparrows chirped amongst themselves about forgotten men. The winding road that originally led to the mountain-top hotel embraced its role as a gully, and dirt paths emerged alongside it.

The hotel's rugged foundation remains, upon which locals and college students recline to enjoy the magnificent views — the same views enjoyed by decades of travelers, writers, and school children. Few bat an eye at the cement slab, and fewer still ask questions. There is a rumor that is promoted, uncited, by the Snake Mountain Wikipedia page, claiming that the foundation is not that of the hotel, but of a house built by a young man who died overseas in a car crash, never finishing construction. History has become uncertain as the years have passed.

As winter approaches, the mountain has begun to grow weary. Dense fog has given Wilmarth woods a ghoulish intensity. On wet, cloudy mornings, the trees watch anxiously as frost creeps upon their roots. At the trailhead sits a red structure, paint-chipped and lonely. Some claim to have seen figures in the windows, glaring down at them, and crusted mason jars filled with strange liquids.

Today, the windows are boarded up, but the stories remain. On Snake Mountain, history is found in every footprint, sign, and leaf, oozing through the woods like sap, dark and sweet.

Get your spook on: A local guide to Halloweekend

By BECCA AMEN & JULIA PEPPER
Senior Local Editor & Local Editor

Middlebury College is located in a beautiful autumnal environment. Amidst the peaking mountains and turning leaves, Midd students bustle through rolling hills to class, practice and meals, but on Halloween and the days leading up to the holiday, what can Middlebury students do to celebrate? From scary to sporty to beautiful, here are The Campus's recommendations as we go into Halloweekend.

SCAREFEST VERGENNES

On Oct. 29 and 30, The Vergennes Opera House, located at 120 Main Street in Vergennes, will be screening a double feature of horror movies and hosting a Halloween dance party. At 6:30 p.m. this Friday, the opera house will be showing Micky Keating's Darling followed by Robert Mockler's Like Me. At 6:30 p.m. Saturday, the movie shown will be The Ranger and will be followed by a Halloween dance party! A costume contest will then be judged by a secret guest, with prizes given to the best-dressed participants. Vaccination cards and masks will be required, and all proceeds from the event will benefit the Vergennes Pavilion Project.

SPOOKY SUNDAY HALLOWEEN RUN

Hosted by MiddRuns members Michael and Anabelle, this Halloween Run meets at 3 p.m. ADK circle and will go for three to five miles. Runners are asked to come in a costume they're able to move in and should be prepared to run to spooky locations on Middlebury's campus... As with all runs, time and pace are flexible. Come in a costume and ready for a spooky (fun) time!

HIKE SNAKE MOUNTAIN

As the article by Photo Editor Charlie Deichman-Caswell explains (page 4), Snake Mountain has a long and spooky history. Making the trip in time for Halloween after reading Charlie's article could add an element of Halloween mystery and make an already beautiful hike that much better. The mountain is less than a 20-minute drive from campus, and the hike loop stretches 4.1 miles, for an approximate hike time of two hours.

DARKNESS FALLS TOUR

On Thursday from 7 to 8:15 p.m, or on Friday from 8 to 9:15 p.m., join Thea Lewis, the author of Haunted Inns and Ghostly Getaways of Vermont, for a trip through the heart of Burlington. This event is recognized as one of New England's best haunted walks by Yankee Magazine, and tickets cost 20 dollars. The walking tour introduces participants to infamous persons of Burlington and mysterious haunts throughout the city. Find more information here

HALLOWEEN IN WINOOSKI

Located a few minutes away from Burlington, Winkooski's Halloween event will include over 100 jack-o-lanterns lit up in a display as well as a community pumpkin carving competition. The event will take place at 123 Barlow Street. There will be Lighting of the Jack-o-Lanterns displays Friday, Saturday, Sunday at sunset, around 5:45 pm. For more information visit http://downtownwinooski.org/halloween/, and email meredith@downtownwinooski.org if you plan to come in a group of over four people.

HATHAWAY FARM AND CORN MAZE

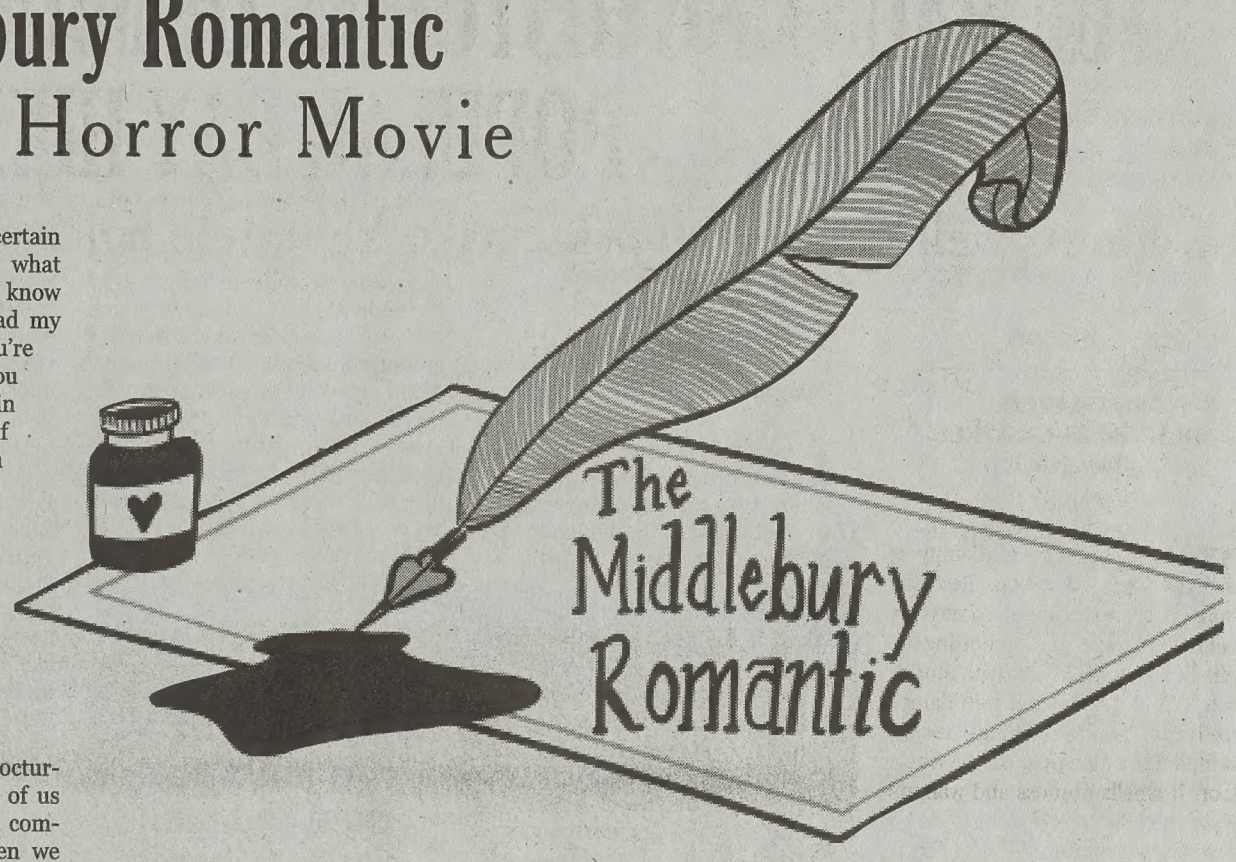
In Rutland, about an hour's drive from campus, is Hathaway Farm – fit for an afternoon Halloween jaunt with its 13 acre corn maze. There is also a miniature version of the maze and a petting zoo available to those looking for a shorter sojourn in the town. This weekend will be the last of the season for Hathaway Farm. Saturday night will be the farm's final Moonlight Madness, an opportunity to run the maze at night. A wagon train to the pumpkin patch will also be running this weekend, and tickets are available online.

DOUGLAS ORCHARDS SPOOKTACULAR

This beautiful family-owned orchard grows a variety of fall fruits. This Saturday from 6 p.m. to 8 p.m., for 10 dollars, visitors can listen to live music by The Plumb Bobs, taste hard cider, experience a night of pumpkin treats and warm up around a bonfire. This is a good option for upperclassmen who are looking to celebrate Halloween and autumn off campus.

The Middlebury Romantic

The Real-Life Horror Movie



column

Edyth Moldow '23 is a columnist for The Middlebury Campus.

Here's some advice my grandmother gave me when I was young: always watch a horror movie on a first date. I mean, what could be more romantic than shielding your eyes as your partner wraps their arms around you? What a great excuse to do the ol' "yawn and stretch," the ultimate protection from the characters that could very well jump off the screen and into your house. I still firmly believe in watching horror movies on the first date, but now I hold this belief for different reasons.

I remember the time I watched "Ouija: Origin of Evil" my senior year of high school. The movie was projected on a great, grassy expanse that honey-scented summer night, and my cheeks began to burn with the heat of the screen. While the movie's promise that evil spirits would possess those who dare to play with a Ouija board surely gave me a jolt, the true nerves came from my knowledge that this movie meant my date would put his arm around me. It was our first time going out (a brief summer fling) but sure enough, he wanted to protect me from danger and comfort me in my exaggerated terror.

Was my grandmother right? Should you always watch a horror movie on a first date? Whether or not you agree, it does seem like the monsters that creep across our screens sometimes appear in real life. Horror movie tropes represent different types of partners you might find in your life, and certainly here at Middlebury.

You may have had a Twilight phase, or, for those die-hard fans out there, are still in it. Everyone knows the age-old debate: Edward or Jacob? Whether you fantasized about an uber-hot vampire and an uber-hot werewolf fighting over you or not, both characters had certain draws. Edward symbolized a certain "lust" rather than, perhaps, what one might call "love." I don't know about all of you, but I've had my own Edward in the past. You're so infatuated you think you might faint when they walk in the room. You find yourself searching for their smell on your clothes after you hug and doodling your name next to their last name all over your notebook... OK, maybe a little extreme. Still, you want to be close to them and realize you care more about that closeness, the idea of them, than the actual person.

Jacob, in my head, is the nocturnal love interest. How many of us have been settling into bed comfortably in our pajamas when we check our phone and see two meager words (if you can even constitute them as such): U up? This is the crush that doesn't ask you to lunch dates or walks in public, but as soon as the moon takes its stately position among its tricky stars, you are

> Take a partner who wants to see you in the light around other people, in contexts other than purely physical.

THE ONE. And, in that case, should you leap out of bed and pull on your best trousers and red lipstick? Morally? Don't settle for this either. Take a partner who wants to see you in the light, around other people, in contexts other than purely physical.

My first high school crush was a warlock — I was utterly bewitched. His impish smile and slightly nerdy glasses had me under his spell when he stapled my papers for me that first day of freshman-year English class. Well, he didn't quite turn out to be the charming magician I had made him out to be in my head, but he had a certain charm: under the guise of his freakishly good looks was just a guy who went on to date a chain of girls and left them clutching their hurting hearts. Whew. Dodged a bullet with that one. Those spells, while tempting, should be avoided. At. All. Costs. Get to know someone first rather than drinking the potion of image and looks.

How about those ghosts? Those romantic interests that seem to really like you and then drop off the face of the planet entirely. Yeah, sometimes those ghosts are the Caspers of the world: sweet, good people who get spooked by their own baggage or the idea of something new. Sometimes, though, the ghosts are poltergeists — merely noise that distracts you from what you deserve. Who you deserve is someone who gives you the time and the place to be ALIVE, not some wispy version of yourself floating for eternity.

And zombies. Oh zombies... some view all crushes this way, but the zombie takes it to an extreme. They're hungry for brains, alright. YOUR brain. You spend so much time pondering hypothetical situations with this crush that you've never even spoken to, pining after them day in and day out until your thoughts are consumed. They eat up your brain and, trust me, it's not worth it. You'll have more bandwidth in your brain if you let some of that idealizing GO.

Halloween sure is spooky. But honestly, the dating scene is spookier. These tropes and more live rent free in our brains and in our lives, coming and going like apparitions sent here to teach us lessons about what we want, what we deserve and how we love. Ultimately, they're all skeletons of our

> You spend so much time pondering hypothetical situations with this crush that you've never even spoken to, pining after them day in and day out until your thoughts are consumed.

past: constructions rising from their graves to remind us of our experiences. We're all a little haunted.

But, hey, try checking out a scary movie this Halloween and see if someone puts their arm around you.

I have a feeling that there is always someone, a friend, a neighbor, a significant other, to put an arm around us... scary movie or not.

Yours truly,
The Middlebury Romantic

The Middlebury Romantic is a way to open conversation around romance and love in the Middlebury community, in whatever form it might take. People have preconceived notions of what romance is truly like at Midd, like the prevalence of hookup culture or the marriage expectation, yet these notions still leave room for missed connections, confusion and, in extreme cases, heartbreak. Stay tuned for articles on when people say, "I love you," online dating at a small school, horoscope compatibility (Co-Star put this in my "dos" for the day, I don't make the rules), dating archetypes, Atwater romance and romantic comedy parallels to college life. Consider the gates around all things romantic opened, and should you have suggestions or need anonymous advice, please contact the writer of this article (no expert, simply a hopeless romantic) directly.

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The Middlebury Campus

Grieving as a community

editorial

The editorial represents the opinion of the Middlebury Campus editorial board.

Content Warning: This article contains mentions of suicide.

Last Friday, one of our editors sat down to breakfast at Ross, where two students proceeded to sit next to her. They appeared visibly frustrated. It was unclear why, until one of them asked, "Why is no one talking about this?" The "this" then became immediately apparent.

The "this" was the passing of Yan — or Lisa — Zhou '23, who died of an apparent suicide eight days ago, on Oct. 20. She was a junior who loved linguistics, Quidditch, and her parrot named Murphy. Many of you knew her. Many of you didn't. And most of you probably crossed paths with her without knowing it, a spare glance from behind your mask in Proc or during a forgotten elective in freshman year.

We, as a Board, like most of the student body, have continued on with our daily routines and coursework. We perhaps questioned this, but continued nonetheless. And as we did, confused and conflicted about what to do and what to feel, no one around us seemed to be talking to it. It became silent grief for many of us, and it remained unclear how or when it would be processed.

For those of us who had professors who discussed Yan's death openly in class, we hadn't realized how much a transparent dialogue was needed. For someone to say something, anything, felt radical in our small universe in which many seemed to be hurting alone. For some, grief had become silenced and compartmentalized — like no one else seemed to be thinking or talking about it.

We hope that in the coming days and weeks and months, we start talking about death and suicide and mourning — and that we don't stop. These conversations shouldn't be radical, but instead normalized. So often we interpret the processes of grief and healing as individualistic. Grief is understood as something that should be divided into neatly delineated spaces, like within the private, confidential walls of a therapist's office, so as not to permeate other aspects of life and interfere with our routines and productivity. There is an unspoken pressure to "push on" because life and the workweek go on too, regardless of whether or not we want to.

> We as a Board also hope that Middlebury can embrace, even in small ways, grieving as a communal and collective occurrence.

But where is the recourse for those who feel that it is impossible for life to continue normally and to whom every evidence that it does feels like an affront?

This group may include many people on campus: Yan's friends and professors, those struggling with suicidal thoughts or mental illness, anyone grieving a suicide or death of a loved one.

Those who were not personally affected may feel as if they don't "deserve" to grieve, or that it would be selfish to express a level of grief when it pales in comparison to the grief of those close to Yan.

We hope that all members of this community can come to recognize their reactions are valid and genuine. We as a Board also hope that Middlebury can embrace, even in small ways, grieving as a communal and collective occurrence. That we can acknowledge that even if this death isn't impacting you as grief, that doesn't mean it isn't impacting you.

Our editorial meeting this week was the longest in recent memory. For most of us, this was the only space that we had available to speak about Yan — and what her memory meant to our community. Coming in, many of us felt nervous or uncomfortable, but we left with an overwhelming sense of gratitude that bordered on relief. In essence, it was an immense privilege, the closest thing we felt to community healing.

We urge our fellow students, if they feel ready, to create safe space for intentional and vulnerable conversation as well. Many students, like us, may not know they need to grieve until they start doing so. These feelings are not something that happen linearly or in one sitting — like most of our other daily tasks, this is not a process that can be checked off a list.

> So often we interpret the processes of grief and healing as individualistic.

We want to acknowledge that, along with this grief, for many there is anger — anger at perceived inaction in the face of a mental health crisis, at the institutional failing indicated in the death of a student by suicide, at the way we are expected to just carry on after a tragic loss. Many of us feel it too, and, as a Board, promise we will further discuss the changes this campus so badly needs.

The Middlebury community is unlike any we will ever encounter again. We learn together, live together, eat together, party together and study together. One of the most important things we can do now is practice caring for one another.

> The Middlebury community is unlike any we will ever encounter again... One of the most important things we can do now is practice caring for one another.

Just like you, we are unsure. These words might mean nothing to you right now — or ever — and that's OK. But they're what we have to offer right now, and we're using them to express the moment of light and grace we've uncovered amidst disorientation.

Even if you didn't know Yan, and you aren't grieving Yan, we still encourage you to talk about her death. Everything you might be feeling — unfamiliarity and heartbreak — everything in between, warrants a chance to be heard and empathized with. We hope, that in continuing to talk about Yan, we can both preserve her memory and seek to forge a community that destigmatizes mental health struggles and suicide in particular. We hope that as a community, we will be able to heal together.

Time: Off

A weekend without a phone, a laptop, or a clock

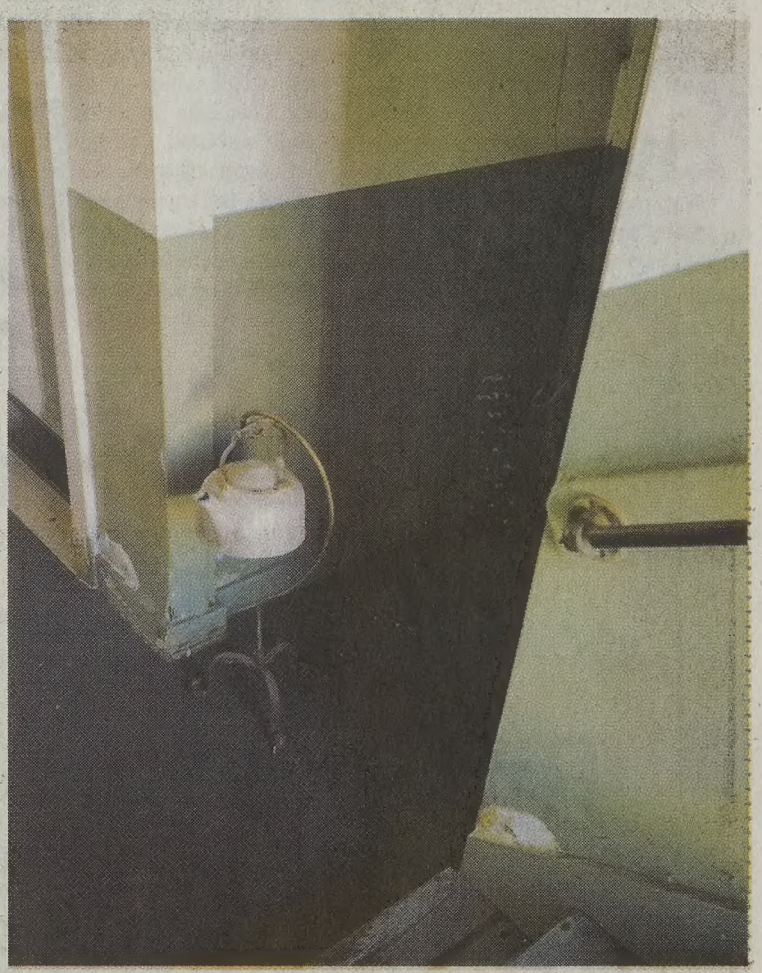
notes from the desk

Florence Wu '22 is a Local Editor for The Middlebury Campus.

The idea came to me while watching a snowboarding movie called "Offline" which started with a neon-coloured, 3D, spinning sign that said: "The Internet Never Sleeps." In the background was a dizzying collage of memes, likes, emojis and phones. The introduction nauseated me so much that I decided to go offline for some time.

It started out as just being offline to appreciate the New England autumn for my last year at Middlebury College. As I pressed "Shut Down," the various windows — Chrome, Drive, Outlook, Google Calendar, Facebook, Photoshop — closed themselves one by one, until I was left with a black screen of my own reflection. I could not remember the last time I voluntarily shut down my phone and laptop. After my screens went black, I looked at my alarm clock and thought, "Hell, why not get rid of this as well."

Being able to do whatever I wanted whenever I wanted appealed to me greatly. It was a taste of the absolute freedom I've always longed for.



As it turns out, of the three things I took away, the absence of the clock made the most difference.

After the sky went dark, the notion of time and hours completely eluded me. I had to operate on my biological clock instead. Am I feeling tired? Am I thirsty? Do I need to do yoga before bed? I read a chapter of Reading the Mountains of Home by John Elder, which talked about how "all this now [is] too much for us," and how we are unconsciously burdened by the race to be overworked, overstimulated, overindulged in contemporary society. Instead of sticking to my usual 12:30 a.m. to 8:00 a.m. sleep schedule, I decided to go to bed after my second yawn.

Without knowing the time, I could not live on the exact schedule that I was used to: a cup of black coffee before noon, an hour of climbing, five minutes of stretching before bed... all these habits fused together as my impulse took over... I slept when I was tired, read when I grew bored, meditated until my mind became distracted. This taught me a completely new approach to mediation: instead of following a five-minute guided podcast, I sat down when I felt like it and meditated until I was content.

Continued on Page 7

Photos by Florence Wu

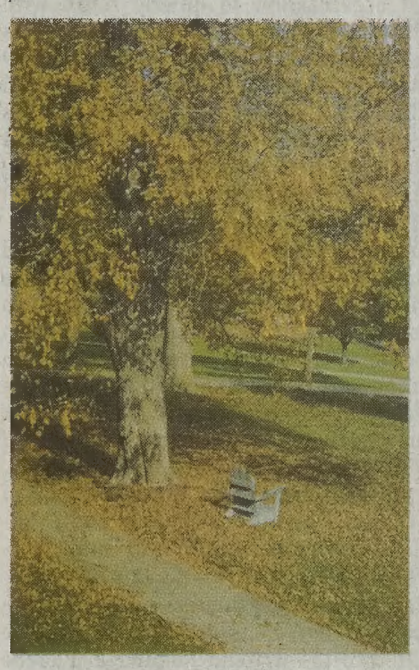
"Being able to do whatever I wanted appealed to me greatly. It was a taste of the absolute freedom I've always longed for."

It was delightful because with no expectations or plans, it was very easy to be surprised. I was stoked when my friends showed up to skate as soon as I put down my skateboard.

In the afternoon, a storm gathered. I later found out that there had actually been a severe thunderstorm warning. The sky darkened so much that I gave up on trying to guess the time. Retreating back to my room, I re-read past letters from friends and family, and wrote new ones to be sent off.

Sometimes, I instinctively looked up from my book to check the time, only to find the empty space where the clock once was staring back at me, mockingly. There was another moment while reading when my peripheral vision caught the hint of a black rectangle. I reached for it to check my notifications, only to grab the corner of my sweatshirt.

In the end, I had to return to technology after the weekend, to prepare for the next wave of assignments. As much as I enjoyed the time off of the clock, the lifestyle is not sustainable for me to get where I want to be in the future. The difference is that now, the option to go offline for 24 or 48 hours is always there. Among the rush of senior year research papers and job applications, I can imagine myself returning to the escape – a reality check and a realignment from time to time.



Continued from Page 6

I found myself almost obsessively trying to (unsuccessfully) figure out the hour. I tried to guess based on the brightness of the sky and the position of the sun. Whether the library was open, which can be seen from my window, also became an important clue.

Without my phone, I had no alarm or to-do list waiting for me in the morning. While I was aware of the lurking assignments due after break, they suddenly all seemed irrelevant without a clock. I went to Proctor when I felt hungry, hoping that it would be open. I brought my camera and took my time walking up the hill, noticing the leaves and the fresh cool air. When I bumped into friends, I did not feel the usual obligation to schedule a catch-up.

"I'm sorry. I'm not using my phone right now, but I'm sure we will bump into each other," I told them.

007 Double Feature

Two Reel Critics take on "No Time to Die"

Bye-bye Bond

By JOHN VAALER
Staff Writer

The datedness of James Bond is a puzzle "No Time to Die" tries to address. As Dame Judi Dench's M once put it, Bond really is a "sexist, misogynist dinosaur, a relic of the Cold War."

In "GoldenEye," Pierce Brosnan's Bond shrugs after this assessment, responding, "point taken." Daniel Craig, in contrast, has transformed Bond into a more vulnerable secret agent over the last 15 years. In "No Time To Die," Craig's swansong to the 007 franchise, he and director Cary Fukunaga have doubled down on this mission to modernize the character. In this film, Bond has gone from being a tuxedoed, murderous "gentleman" to a truly gentle man.

Almost, anyway.

We're in Italy. Bond, retired from MI6 and madly in love with Dr. Madeleine Swann (Léa Seydoux, returning from the last 007 installment, "Spectre"), has finally found some peace. One romantic night, Swann tells Bond that he needs to come to terms with the trauma of his past: namely, the death of his former flame Vesper Lynd (Eva Green), who died at the end of "Casino Royale" after she betrayed Bond. In an unexpectedly melancholy scene, the usually taciturn secret agent drives to Lynd's grave in Matera and soliloquizes. "I miss you," Craig says.

And you believe him.

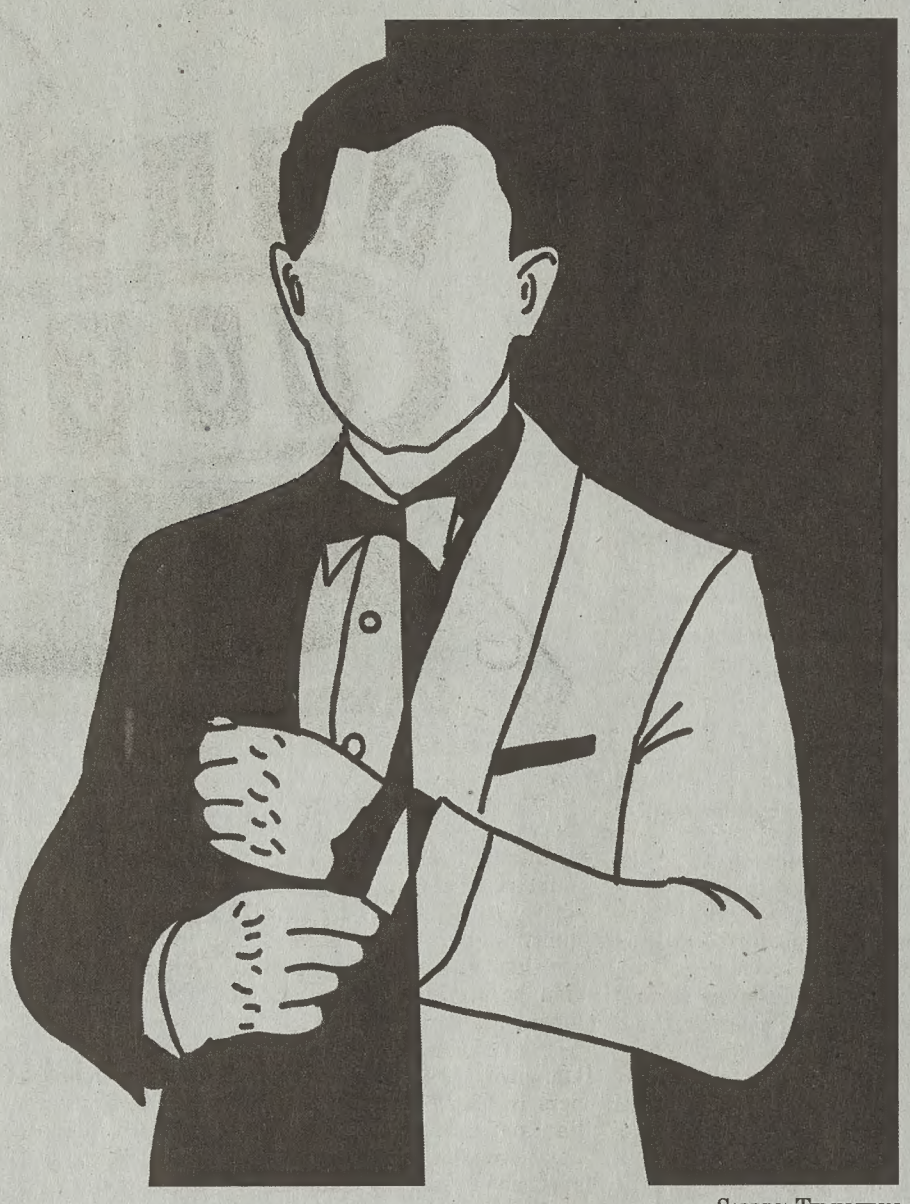
Compare this scene to when Roger Moore's Bond visits Teresa Bond's headstone in "For Your Eyes Only." The camera kept Moore out of the frame as he louchely dropped a bouquet in a lonely churchyard, a vaudevillian Bond trying to maintain a sense of gravity. Fukunaga, in contrast, keeps us right on Craig as he delivers the monologue. You realize that Daniel Craig may be one of the most underrated English actors working today.

Then Lynd's grave explodes. The explosion is the work of criminal organization SPECTRE. Several minions start shooting at Bond, leading him to believe that he has been yet again betrayed by a lover. While they drive away from the assassins, Swann receives a phone call from a certain Ernst Stavro Blofeld (Christoph Waltz), congratulating her for her service to SPECTRE. Bond dumps Swann and finishes off most of the bad guys.

Everything that works well in "No Time to Die" is in its first fifteen minutes. The action sequence thrills, particularly a segment where Bond does doughnuts with his machine-gun-enhanced vehicle after having Tarzaned off of a scenic Italian bridge.

But how could a trained intelligence officer such as Bond find Ernst Stavro Blofeld to be a credible source? "Why would I betray you?" shudders Swann to a seething Bond. What would have helped Swann's case more is an anachronism, but certainly not a gross one. Who are you going to believe: French Belle or a voicemail from a meddler who sounds suspiciously like Hans Landa from "Inglourious Basterds?"

A distraught Bond retires in Jamaica for five years, only to be called back into the spy game by his American colleague Phoelix Leiter (Jeffrey Wright). We learn a missing Russian scientist has been abducted by a group of SPECTRE operatives headed by Lyutsifer Safin (Rami Malek). Safin's scheme (from what I gathered) is to use the scientist to spread a formula of nanotechnological biobots that could kill one third of the world; his motive is that SPECTRE agent Jesper White — father of Bond's ex, Swann — murdered Safin's whole family, which caused Safin to murder Madeleine's mother when she was a child.



SABRINA TEMPLETON

Look. This is a Bond film. The plot fumbles like a very tired Brett Favre. But there are some moments of grace in "No Time To Die." One is a segment in Santiago, Chile, where Bond links up with Paloma, a seemingly ditzy CIA agent played by Ana De Armas from "Knives Out." We learn that Paloma has only had "three weeks training."

But a firefight with SPECTRE assassins begins, Craig takes a backseat as Paloma dispatches villain after villain — in an evening gown to boot. Mixing a 1960s "Bond Girl" aesthetic with combat skill equal to 007's, de Armas's brief appearance hints at some new directions the franchise could take following Craig's departure.

Another addition is Nomi (Lashana Lynch), who becomes the new 007 after Bond retires. An apt spy and a young Black woman, Nomi offers a redress to the sexism and racism that the Bond series has sometimes displayed over its 60 years. At one point in the film, Nomi calls Bond an "old wreck." You get the feeling that the screenwriters are trying to move the Fleming/Connery archetype of Bond into a more enlightened era. This stuff, especially in the first half of "No Time To Die," plays smoothly.

"Mr. Henry James writes fiction as if it were a painful duty," Oscar Wilde once lamented. Unfortunately, the "No Time to Die" screenwriters — Neal Purvis, Robert Wade, Phoebe Waller-Bridge and the film's director — reminded me of Wilde's opinion of James when they dutifully constructed this three-hour gray mass out of what should have been a caper. All of the scenes where M (Ralph Fiennes), Q (Ben Whishaw) and Eve Moneypenny (Naomie Harris) direct the field agents and argue as they stare at computer screens and discuss Bond's whereabouts, employment status and relationships are especially lethargic. Even Waltz's cameo as a fettered Blofeld cannot liven up this baggy monster of a film.

Yes, we eventually get the martinis. The tuxedos. The femme fatales. The mad scientist. The villain's lair with face-masked minions. But it's all done so joylessly.

Everyone seems to be using long guns instead of the classic Bond Walter PPK, meaning that we are deprived of action sequences as James Bond and his assailants duke it out in the same frame à la the legendary train scene in "From Russia With Love." And aside from its opening, "No Time to Die" often takes place at twilight in the outdoors or in dimly lit rooms, meaning that Craig and Lynch essentially pose with their firearms as they shoot at enemies emerging from the foggy ether.

After an explosive finale in a Pacific island where some surprising things happen, M gives a little speech that I think highlights a problem with this film compared to the first three Craig flics. (The less said about "Spectre," the better). Fiennes reads a passage from Jack London in memory of Craig's tenure in the role, and the gang clink whiskeys, weeping. "The proper function of man is to live, not to exist," Fiennes says. "I shall not waste my days in trying to prolong them."

At 163 minutes filled with nonsensical dialogue and too many subplots, "No Time to Die" certainly "existed" rather than "lived." To heavily paraphrase "Anna Karenina," all good Bond films are to some degree dumb, but each bad Bond film is dumb in its own painstakingly dull way.

Craig's Emotional Farewell to Bond

By JACK TORPEY
Staff Writer

"No Time to Die" is a big movie — big in budget, big in story and big in spectacle. But for the 25th film in the 007 series, directed by Cary Joji Fukunaga and featuring the last of five turns as James Bond for star Daniel Craig, nothing plays a larger role than the beating heart at its center: Craig. Amidst the epic sweep of this 163-minute blockbuster, there are moments of intimacy as we get to experience the humor, love and heartbreak layered beneath Bond's steely outer shell. Being a 007 movie, there is always another shootout or high-speed chase to disrupt the serenity of these quieter moments, but the intensity of the action sequences is elevated by a deepened sympathy for the man at the center of it all. This emphasis on the humanity of the iconic protagonist sets the film apart from its predecessors, solidifying its status as a resounding cinematic success and one of the best films of the year.

The movie is best experienced when viewed as the second part of the storyline started in Sam Mendes' "Spectre." At the end of this 2015 entry, Bond leaves active service after capturing the leader of a terrorist organization to quietly retire with Madeleine Swann (Léa Seydoux). Bond has a well-documented history of operating on a one-woman-per-movie basis, but Swann is different. Something about her touches a deeper part of Bond, and faced with the choice of remaining an MI6 agent or living the rest of his life with her, he chooses love.

It is here that "No Time to Die" begins. Bond and Swann are enjoying a secluded romance in Matera, Italy, when their peace is disrupted by the resurgence of enemies from the couple's past. Suspecting Swann of betrayal, Bond sends her off on a train with the parting words, "you will never see me again." The procedural title sequence ensues, featuring a haunting rendition of the "No Time to Die" theme by Billie Eilish, and we are sent off into the main body of the film to watch Bond grapple with a diabolical terrorist (Rami Malek) and reconcile his love for Swann.

Part of the film's success in opening the inner workings of its protagonist must be credited to the writers. Fukunaga, Phoebe Waller-Bridge, and franchise veterans Neal Purvis and Robert Wade craft the action of the story around a series of endearing human interactions. The opening romance sets the tone for the rest of the film, and its influence over the action provides an emotional undercurrent that reminds viewers why it matters if Bond survives the next gunfight. Surrounding these shootouts are tender moments between Bond and Swann that, while seemingly more appropriate for the standard romantic comedy, add a level of emotion never before delivered by a 007 movie.

The writers, though, are only setting these emotional pins up — it's Craig who knocks them down. Even before "No Time to Die", Craig's take on the classic character has been praised as possessing real human depth in comparison to his predecessors. Beginning in Martin Campbell's "Casino Royale" and all the way through Mendes' "Spectre," audiences perceived a hard-edged vulnerability in Craig's portrayal that was far removed from the cool panache of older versions of the character. This emotional depth simmered below the veneer of Craig's character for the previous four films, but in "No Time to Die," it boils to the surface.

Craig conveys anger at allegedly being betrayed by Swann in the film's opening, but as the train carrying her away disappears, there is a terrible grief perceptible in his eyes. When working with a talented but young agent in Cuba (played to perfection by Ana de Armas), he uses the mission to playfully impart wisdom to the young woman in whom he sees so much of the eager energy that he himself once possessed. "You were excellent," he says to de Armas's Paloma at the end of their partnership, delivered with the pride of a mentor amazed at the great progress of his pupil.

Though further instances of Craig's spoken sincerity cannot be revealed for the sake of spoilers, audiences should know to look for the intense emotion he conveys even without speaking. This is especially true during the scenes when moments of deep emotion are unexpected. The actor's intense blue eyes have always been a source of fascination for fans, but in "No Time to Die," their determined gaze during the most bombastic action sequences reflects more than a desire to complete the mission. That's because for Craig's Bond, the mission in this last adventure may be nothing more than making it home to the ones he loves.

WRMC RADIO ROUNDUP: SONIC DELIGHTS FOR HALLOWEEKEND

By THE WRMC EXEC BOARD

Have your Spotify playlists become stale? Is your weekly mix just not cutting it? Maybe it's time to branch out and listen to something new. The Executive Board of WRMC, Middlebury College's radio station, has selected a wonderfully wide range of albums, spanning time and genre, for your listening pleasure. Check out these recommendations and let the sounds of summer carry you through the semester.

*RIYL (recommended if you like)

Social Media Director's Pick — Kai Velazquez '23

Album: "Sweetness" — Obongjayar and Sarz
Genre: Neo-soul, Psychedelic Soul, Afrobeats
RIYL: Little Simz
Blurb: Each song on this 4-track EP has a layer of haunting, melancholic tones.

Library Manager's Pick — Kyle Hooker '24

Album: "Sunshine Superman" (1966) — Donovan
Genre: Psychedelic Rock
RIYL: Tommy James & The Shondells, The Zombies, Velvet Underground
Blurb: This one is definitely an oldie but a goodie. Since this week's theme is Halloween, I had to pick my favorite Halloween song, which is track 6 from this album, "Season of the Witch." Overall, the album has a very fun, psychedelic vibe that is also rather haunting. Track 7, "The Trip," is also a great song and is supposedly about Donovan tripping with Joan Baez and Bob Dylan, which is quite a story! I can only imagine...

Music Director's Pick — Chad Kim '23.5

Album: "Skeleton Party" — Joshua Powell
Genre: Punk, Indie, Rock
RIYL: Post Animal, Brother O' Brother
Blurb: A bit of an atypical pick for young Chad, but this indie punk rock album exquisitely delivers the sound of underground rock interspersed with psychedelic intonations. If I was a skeleton all by my lonesome self, I could see myself flocking to the yard to feel something in my bones once again.

General Manager's Pick — Maddie Van Beek '22.5

Album: "Impeccable Blahs" — Say Hi
Genre: Indie rock
RIYL: Magnetic Fields, The Cure, Voxtrot, Cloud Cult
Blurb: My favorite album to listen to at Halloween has to be "Impeccable Blahs" by Say Hi (previously known as Say Hi to Your Mom). Not only is it a perfectly melancholy complement to the rainy autumn weather, but it is also almost entirely about vampires. Think "Juno" soundtrack meets "Twilight." The lo-fi sound paired with Robert Smith-esque vocals categorize it as standard indie rock with some depressive undertones, while the lyrics declare "I am going to drink your blood." I am obsessed with the image of a person with eternal life living as a melodramatic alt sad boy.

Co-Concert Manager's Pick — Luke Robins '23

Album: "I Need to Start a Garden" — Haley Heynderickx
Genre: Indie Folk
RIYL: Big Thief, Lucy Dacus, Phoebe Bridgers
Blurb: Heynderickx's airy voice, complemented by stripped down acoustic guitar and horns, holds you through this floating folk album. Around this time every year, this album drifts back into my consciousness, helping me let go of green leaves, warm weather fits, and late summer sunsets.

Tech Director's Pick — Dan Frazo '23

Album: "Developer" — Social Studies
Genre: Psych Pop, Brainy Electro, Synth
RIYL: Rubblebucket, Grizzly Bear, Dirty Projectors
Blurb: Social Studies is a short-lived experimental pop group from Northern California who pride themselves on crafting eerie hooks and anticipation. Every lyric, riff and haunting bite of synth keeps the listener hungry for whatever lies ahead. "Developer," their top-of-the-shelf album, is full of songs for a cold, dark October night. Chilling as a brisk fall breeze, songs like "Terracur," "Away for the Weekend" and "Still Life" will send the perfect amount of shiver down your spine.

PIA CONTRERAS

Spin Doctor: Conjuring Spirits in "The Dreaming"

By YARDENA CARMI
Columnist

Words may not be able to describe how I feel about Kate Bush, but I can still try. A breakout star in Britain at age 19, Bush made her name with thematically sprawling concept albums and interpretive dance. By age thirty-five, she had abandoned fame and moved to the countryside to live in obscurity (until her 2005 comeback album "Aerial"). I got into her music the summer when I was 17, and I have never stopped listening. Bush has accompanied me through all of the growth and changes I've experienced since then, and over the years, I've always been able to come back to her songs and find new meaning in them.

Storytelling is at the heart of her songwriting, and Bush is unafraid of delving into unsettling, deeply psychological and occasionally tasteless territory. When trying to think of an appropriate album recommendation for Halloween, 1982's "The Dreaming" immediately came to mind. With a range of subject matter and themes that include bank robberies, political commentary, bad fake accents, horror movies, critique of the music industry and Harry Houdini, it is hands down Kate Bush's spookiest album. Weird and wonderful, "The Dreaming" has become true comfort music for me. It even has a song in which half of the lyrics are donkey noises.

"The Dreaming" was entirely self-produced by Bush, a bold move in a pop music industry where women were (and in many cases, still are) marketed as sex symbols before being seen as artists. Frustrated by the lack of agency she'd felt ever since she'd rocketed to stardom as a teen, Bush bought and taught herself to use an early synthesizer and sampler called the Fairlight EMI, one of only a few in existence at the time. The ability to loop pre-recorded instruments and samples allowed Bush to be even more experimental than before, a change immediately felt in album opener "Sat in Your Lap." Sampled horns and an unsettling rhythm pulse under self-aware lyrics that discuss the human pursuit of knowledge and Bush's own eagerness to learn. The frenetic energy continues into "There Goes a Tenner," in which Bush narrates a bank robbery with a truly terrible Cockney accent. The song, which draws on old Hollywood images and tropes, shows off Bush's facility with singing in character and telling a story as well as her unabashed sense of humor.

Bush's preference for writing from other perspectives, while one of her greatest strengths, also results in the album's worst flaws. Tracks like "Pull Out the Pin" and "The Dreaming" (which explore the Vietnam War and environmental exploitation in Australia, respectively), find the singer attempting to comment on thorny political situations by drawing on experiences that are not her own. What may have been an earnest attempt at raising awareness and condemning violence in the '80s comes across clearly as exotification and cultural appropriation today. At the same time, these tracks display some of the best of Bush's budding production skills, with a wide range of instrumentation and samples woven into a dense sonic tapestry.

Mid-album track "Suspended in Gaffa," meanwhile, gets to the core ethos of Bush's vocal performance. Referencing gaffa, or stage tape, as a symbol of her creative stifling by the mainstream music industry, the vocals are punishingly high and piercing — femininity wielded like a knife. Bush reclaims her agency as a musician, secure in her talent and no longer afraid of being pigeonholed because she is a woman. "I don't know why I'm crying," she whispers in "Suspended in Gaffa," a line that is ridiculously quotable but also exemplifies her fearless approach to tackling emotion.

Pia Contreras

Perhaps most suitable for the upcoming holiday are the last two tracks on "The Dreaming," "Houdini" and "Get Out of My House." In the first, Bush inhabits the role of the famous magician's wife Beatrice as she watches him across the table at seances and stageside at his shows. The song is eerily pretty, dotted with chimes and piano keys, up until Bush's full-throated, anxious scream pierces the chorus. Apparently, the singer chugged milk in between takes in order to roughen her voice and fully capture Beatrice's anxiety as she watches her husband struggle in his chains. The album's cover depicts the moment Bush, as Houdini's wife, is supposed to slip him the key hidden on her tongue. Her mournful anxiety transitions into the rage of "Get Out of My House." Inspired by the movies "The Exorcist" and "Alien," Bush seems to sing from the perspective of a malevolent, shape-shifting force. She is a ghost, the house it haunts, a bird, and then, yes, a loud and angry mule. The song is the culmination of Bush's album-long declaration of her autonomy in campy, grotesque terms.

"The Dreaming" is not a perfect collection of songs, but it's an album I can love deeply because of the humanness of its flaws (its 1985 follow-up "Hounds of Love," is, on the other hand, a perfect album). Bush's experimentations with the grotesque are vaudeville on steroids, strange and cathartic. With respect for the leaps it took and knowledge of its missteps, I know I will always enjoy listening to this work. I wholeheartedly recommend the album for changing seasons and dark October nights.

"The Deli People": a slice of cold cult comedy coming soon

By KEZIAH WILDE
Contributing Writer

From May through August of 2021, recent Middlebury graduates Cole Merrell '21 and Jacob Morton '21 spent their days driving around Vermont, writing, filming, directing and editing a web series titled "The Deli People." Through the passionate efforts of about 15 Middlebury students and faculty, as well as one yet-to-be-revealed local celebrity, "The Deli People" is set to release on YouTube on November 14 as an eight-episode event, totaling 90 minutes of comedy and drama about a fictional cult — a "cult comedy," as the creators, jokingly, put it.

While the cult depicted in the series is fictional, it is inspired by a real cult called the Twelve Tribes that has communities stationed across the country, including one in Rutland. The cult runs a chain of delis called the Yellow Deli through which the Twelve Tribes both serve excellent sandwiches and proselytize the second coming of Jesus. Real menus from the Yellow Deli can be seen in a few scenes of the series.

The project was funded by a $1,500 grant provided by MiddChallenge, an organization providing resources for the business, technological and artistic endeavors of students.

For everyone involved, the project was a labor of love with the ultimate goal of creating something poignant and funny. The MiddChallenge grant, however, requires somewhat larger aspirations of its applicants than quality entertainment alone. To win over the hearts and money of MiddChallenge, Merrell and Morton did a little inventive angling, and pitched the show as a timely reflection of the national climate of misinformation and conspiracy.

Morton conceded that in the end, there were deeper messages embedded in the show, even if they were not precisely the ones pitched in the grant. "I think it gets at some themes of dealing with doubts about yourself, and about things you grew up believing in and coming to understand that those might not be true in a way that you thought they were," Morton said.

"The Deli People" subverts the tonal expectations that viewers have from a show about a cult, striving toward a more original and comedic tone.

Morton and Merrell, who have been writing together for years, had little trouble getting both of their visions and voices into the series.

"We are very compatible for two people who write very differently from one another," Morton said. "Something Cole said that really stuck with me was, 'I can't tell which part is me. I can't tell which part I wrote and which you wrote.'"

One of their divergences in writing styles can be found in their perspectives on how to best balance humor and drama. Early on in the process, students from another college did a read through of the script and expressed that they thought this parity had been struck perfectly. This praise was the exact piece of feedback needed to satisfy both the concerns of Morton, who was on the verge of including more jokes, and Merrell, who was vying to take some out.

Over the course of the summer, Merrell and Morton noted, everyone recruited to act or assist production poured their hearts and souls into the project, leading to an enormous amount of fun and an equal dose of stress.

"My heart was doing that palpitating-upper-chest-thing pretty much all summer," Merrell said.

Every day there was a new success and an accompanying setback. A hard drive with footage would be lost, but then the perfect filming location would be acquired. Equipment would be forgotten but then a celebrity cameo would be secured. An entire day was spent driving to and from a waterfall outside of Addison County for a shot that took just fifteen minutes to film.

Despite limited resources, the entire cast and crew committed themselves to making "The Deli People" a success.

"We didn't have much of a budget or much of a crew," Director of Photography Gibson Grimm '22 said. "So the philosophy of the project became 'cut no corners,' until we had to cut corners, at which point the corner-cutting became a creative choice."

Due to this mentality and to the fact that indoor filming locations were harder to acquire than outdoor ones, the series is dense with stunning shots of Vermont's natural beauty.

"The shots in nature are just absolutely [unbeatable]," Grimm said. "Some of my favorite shots are the ones that are outside in forests and fields, because the camera can only do so much."

When asked if there is any chance of co-creating another project in the future, Morton, Merrell and Grimm all responded similarly.

"God, I would love to. I think they're very talented. I loved working with them. I consider them both colleagues and friends," said Grimm.

A minute-long teaser for "The Deli People" was released in July. The full series will be available on YouTube Nov. 14.

Courtesy Photo

A behind-the-scenes shot from "The Deli People," a forthcoming cult comedy web series created by recent Middlebury alumni. Creator Jacob Morton '21 (left, holding microphone) and Director of Photography Gibson Grimm '22 (behind film camera) worked this summer along with Cole Merrell '21 to create the limited series, set to release on YouTube on Nov. 14.

Courtesy Photo

A still from "The Deli People."

DON'T MISS THIS

Studio Theatre — "The Orphan Muses"
Directed by Michel Marc Bouchard

1965. A house on top of a hill. An isolated village in Québec, Canada. Three sisters and their brother are reunited for the first time in many years. The reason for the reunion: the imminent return of their mother, who abandoned them 20 years earlier, leaving the town in the amorous arms of her Spanish lover. After her departure, the older siblings rewrote the family history to protect seven-year-old Isabelle. Fantasy replaced reality. But today, as the orphans await the mother's return, Isabelle will demand to know the truth.

Thu. 10/28–Sat. 10/30 at 7:30 p.m. ET, plus 2:00 p.m. ET on Sat. , at the MAC, Seeler. Tickets starting at $5.

Hirschfield International Film Series — "Petite Maman"

Nelly has just lost her grandmother and is helping her parents clean out her mother's childhood home. She explores the house and the surrounding woods. One day she meets a girl her same age building a treehouse. In French with English subtitles. Programmed in partnership with the Vermont International Film Festival.

Sat. 10/30 at 3 & 8 p.m. ET at Axinn 232 and online. Free

Evolution Dance Troupe — "Resurrection of Evolution"

Student-run dance troupe Evolution (EVO) is putting on a Halloween-themed show, their first indoor show with audiences since March 2020. Themed around their reintroduction to in-person performances, EVO is sure to be a crowd-pleaser featuring numerous dance performances by their members.

Sat. 10/30 at 7 & 9 p.m. ET at Wilson Hall. Tickets starting at $3.

CREW TEAM OPENS FALL SEASON WITH VERMONT CUP VICTORY, SHOWS NO SIGN OF SLOWING DOWN

By CHARLIE KEOHANE
Editor at Large

COURTESY OF NOAH LONG

Crew captains (left-right) Zeke Golnik '22, Noah Long '22, Amanda Marks '22 and Olivia Haouchine '22 pose with the Vermont Cup.

Back in competition for the first time since fall 2019, the Middlebury club crew team opened their season by reclaiming the Vermont Cup from the University of Vermont (UVM)––the first time Middlebury has defeated UVM in six years.

"It takes a whole team to win the Vermont Cup," Noah Long '22, one of two men's team captains, said. "Everyone put together races they could be proud of. Everyone really had fun, and it was really great to go back and compete."

The regatta, hosted on nearby Lake Dunmore on Oct. 19, was first time Nick Dahlen '24 competed on the crew team.

"It was kind of what we needed to show us that our hard work's been paying off," Dahlen said. "It was an exciting way to start the racing season."

Olivia Haouchine '22, one of the women's team captains along with Amanda Marks '22, relished a return to competition.

"Especially after the Covid year it's been hard to keep the goals in mind when [regattas are] not every weekend as they normally were," Haouchine said. "It was awesome to come back from a year and half without competition and take the Cup back."

For Long, the Vermont Cup represented a full-circle moment, since the 2019 Vermont Cup was the last race before Covid-19 halted the team's season. Long also added that the victory prompted alumni to reach out and express their support and happiness about the Cup's return to Middlebury.

After this event, the crew team competed in the Quinsigamond Snake Regatta in Shrewsbury, Mass., on Oct. 17. The top men's collegiate eight placed eighth out of 22 boats, and the women's top collegiate eight boat placed fifth out of 18 boats.

One of the most anticipated races this season was the Head of the Charles, hosted on the weekend of Oct. 23. "It's one of the coolest regattas because crews from all over the world come," Long said.

The crew team sent a men's eight boat, a women's eight boat and a women's four boat to the regatta. Both eights finished in the top half, securing qualification to compete again next year. For the men's eight, this was the first time since fall 2012 and only the second time in team history that they automatically requalified. For the women's eight, this was the first time since fall 2015 and only the third time in program history that they automatically requalified.

Haouchine was elated with the results and described the atmosphere as "electrifying."

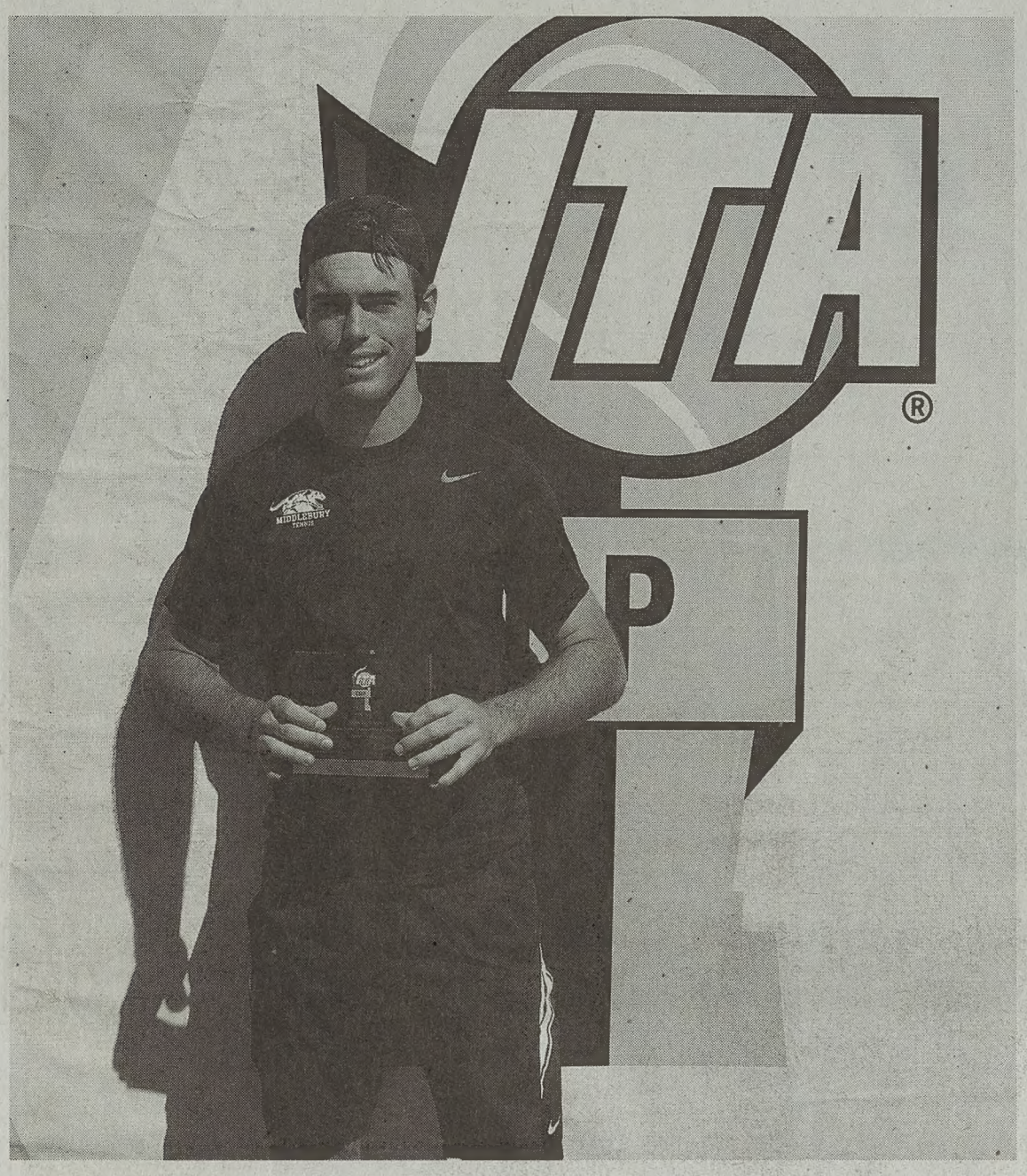
"I'm so incredibly proud of the perseverance and how patient everyone was, especially everyone who has been on the team since last fall," Long said. "It's awesome that we're getting back to being a competitive crew, and it's just so great to see all of our hard work and effort being rewarded."

The Panthers will conclude their fall season on Halloween weekend at the Head of the Fish Regatta in Saratoga Springs, N.Y.

Head Coach Rich Connell, who has been coaching at Middlebury since fall 2018, has been impressed with the team's efforts and is looking forward to future regattas.

"We're in for the long haul here at Midd Crew," Connell said. "Over the seasons and over the years, [we're] developing good people, good athletes, and making the most of that."

Morris wins top prize, Raman finishes second in ITA Cup



Stan Morris '22 won first prize in the ITA Cup men's singles championship

Photos courtesy of Middlebury Athletics Communications

Sahana Raman '25 placed second in the ITA Cup singles championship.

By CAPTAIN RUDOLPH
Staff Writer

Yet another Panther has learned that the view from the top is quite nice.

On Oct. 16, Stan Morris '22 won the men's singles championship at the ITA Cup, a national tournament hosted in Rome, Georgia. Morris, who was the men's singles runner-up at the ITA Cup in 2019, will now take this momentum into the team's spring season.

"While there were ups and downs throughout the event, I was able to maintain my composure and work my way through the difficult moments, ultimately finding my best tennis in the final set of the championship match," Morris said.

Morris follows in men's tennis Head Coach Andrew Thomson's '10 footsteps with the win. Thomson won the men's doubles championship at the ITA Cup for Middlebury in 2007 and 2009.

Elsewhere, Sahana Raman '25 of the Middlebury women's tennis team also had an impressive run in the women's singles championship at the ITA Cup. Reaching the title match, Ramana fell in three sets 6–3, 5–7, 2–6, but boasted an overall 11–1 record in her first year representing the Panthers.

With championship experience in their repertoire, both Morris and Raman will look to the spring for another chance to compete at the top level.

With championship experience in their repertoire, both Morris and Raman will look to the spring for another chance to compete at the top level.

Women's golf breaks records, places second at NESCAC Qualifier

Courtesy of Kate Murphy

Women's golf poses at the Williams Invitational, held on Oct. 2–3.

By CHARLES CROUNSE
Staff Writer

Women's golf placed second in the 2021 NESCAC Fall Golf Qualifier on Oct. 9–10, earning admission to the four-team NESCAC Championship next spring. Amherst College, who won the event, will host the championship.

Entering the qualifier, the Panthers had played in four other events this fall, including three away trips and a home tournament on Sept. 18–19. The Panthers have maintained discipline and dedication throughout the season, culminating in a strong finish at this event.

"Tournament golf takes a completely different mindset than practicing golf," captain Katie Murphy '23 said. "The rounds are longer and much more mentally challenging, but it was great to see our hard work in practice turn into consistency when every player performed well both days of the qualifier."

After the first day of competition, the Panthers sat in third, trailing Amherst and Hamilton. Audrey Tir '25 led the tournament as the only player under par after the first day with a score of 70, making her the first Middlebury women's golfer to shoot below par in a collegiate tournament. Sophia Hwang '24, coming back from a minor injury, sat in fourth place after the first day with a 72. Murphy and Lizzie Kenter '23 each placed 13th with scores of 77.

Murphy came alive on day two, shooting a 67, which is the lowest recorded score by a women's golfer in Middlebury history and a women's course record at the Nonesuch River Golf Club. This tally helped her to a final score of 144 and a fourth-place finish.

Elsewhere, Tir finished the weekend tied for second, and Hwang finished tied for 12th. With these strong performances, Middlebury earned a second-place finish in the tournament, shooting a two-day total of 595.

The Panthers now have the NESCAC Championship next spring to look forward to, where they will be joined by the other top finishers of the qualifier: Amherst (580), Williams (597) and Hamilton (604).

"We all worked so hard this season, and our competitive practices really prepared us for the final tournament, so ending our season with a second-place finish is amazing," Murphy said. "This winter, we will be lifting to get us strong for the spring season, as well as hitting indoors to keep our swings dialed."

ULTIMATE FRISBEE COMPETES IN FIRST EVER FALL SEASON

By CHARLES CROUNSE
Staff Writer

COURTESY OF JAKE LYONS

Colman Bashore '24 lays out for a catch during a Pranksters victory over Bates.

Middlebury's ultimate frisbee team — known as the Pranksters — are recognized for their national acclaim and vibrantly-colored outfits. This fall, the Pranksters are competing in the first ever fall collegiate frisbee season, which makes up for the lost season of spring 2021.

Leo Sovell-Fernandez '22, who captains the men's team alongside Walker Frankenberg '22, Ben Morris '22.5 and spirit captain Max Hanscom '23, said the team was relieved to compete again.

"We played against each other for so long, so to be back together at a tournament, all on the same united Middlebury team, was really, really exciting," Sovell-Fernandez said. "It is surreal to finally have the Pranksters in a tournament again."

Along with the excitement of competing again, Sovell-Fernandez highlighted the new level of intensity he has observed on the practice field this year.

"There are definitely some expectations for us as the defending champions of the national tournament," Sovell-Fernandez said. "Ultimately though, we have a process-based approach, where, regardless of where our season ends, we want to play our best game last and enjoy it along the way."

Middlebury finished the 2019 season as the No. 1 seed heading into the Division III National Tournament, which they won via a handy 15–12 victory over the U.S. Air Force Academy in the final.

The women's side, who finished fifth in the national tournament in 2019, are also hoping to replicate their past success.

According to Claire Babbot-Bryan '23 — who captains the team alongside Jennie-Bob Bizal-Clark '22, Raechel Zeller '22 and spirit captain Molly Gallagher '22 — the pandemic impacted the club's momentum.

"We have a great group of players who are excited to be back out there, which I think shows we have a really resilient program," Babbot-Bryan said.

Both teams have enjoyed excellent starts to their season, with the men's team unbeaten thus far in tournament play.

The Pranksters are navigating limited collegiate experience on their teams, with the sophomore class competing for the first time and the junior class owning little competitive experience. However, both Sovell-Fernandez and Babbot-Bryan have the utmost faith in their young players.

"Four to six of our starters are either sophomores or first-years, so we have a lot of trust in them," Sovell-Fernandez said.

Another point of pride for the Pranksters is the emergence of two fully fledged "B" teams. Luke Robins '22.5 and Dan Frazo '23 captain the men's second team, while Grace Sokolow '24 and Kacey Mazzone '23 captain the women's second team. The introduction of the "B" teams represents a significant growth in interest in the sport over the last few seasons, as the Pranksters previously only had a competitive tournament roster along with a handful of practice players.

Having successfully advanced through sectionals, the men's and women's teams now turn to the regional tournament, which will occur in two weeks. Beyond that, both teams are eying the national championship in California.

Although the Middlebury Pranksters are one of the most established and dominant frisbee teams in the country, Babbott-Bryan said that all the captains are even more proud of the team's welcoming atmosphere and tight-knit community.

"Frisbee is governed by [the] spirit of the game, which means there are no refs," Babbott-Bryan said. "This means that players are asked to step up and play with integrity, which results in an awesome team culture."

"The Pranksters are just a group of people who love to hang out," Sovell-Fernandez added. "And we happen to be pretty decent at tossing a disc around too."

Seven questions with Raffi Barsamian '21.5, men's soccer

By JENNY LANGERMAN
Staff Writer

COURTESY OF TROY MCFARLANE

Raffi Barsamian '21.5, pictured with a trophy, celebrates a 3–0 win against Bates on Oct. 9.

Raffi Barsamian '21.5, from Sherborn, Mass., is in his final semester on the men's varsity soccer team. In this installment of "Seven Questions," Barsamian reveals his pregame ritual, what he would tell his younger self and the strategies he uses for balancing school and sports.

JL: Do you have any pre-game rituals or superstitions?

RB: Right before we leave the locker room to go out to the field, I pull out a small camo Bible that I've had forever and read Joshua 1 verses 5–9. These few sentences from scripture clear my head and help me focus before each game. It's a ritual I started my first collegiate game and I've done it ever since.

JL: If you could describe your style of play in three words, what would they be?

RB: Simple. Fearless. Passionate.

JL: If you didn't play midfield, what other position would you want to play and why?

RB: I'd probably play center back. It's a position that also suits my style of play. It was my position in high school and I always loved how I could see the whole field and put in hard tackles against whoever I was matched up with.

JL: What has been the greatest challenge for you thus far this season?

RB: We often say that being a Middlebury men's soccer player is an immense responsibility. This is true in the many ways we conduct ourselves and interact with our teammates, school, and broader communities. With most of the team being new to Middlebury and the program this year, figuring out how to pass on those responsibilities was a really exciting challenge. As the season has developed this team has created an amazing identity of truly embracing our core values and living out what being a Middlebury men's soccer team represents.

JL: How would you describe the dynamic amongst captains? Do you complement each other? Do you have similar leadership styles?

RB: It's an amazing honor to be voted captain of a group of people whom I care so much about, and I know my fellow captains Liam Sloan and Michael McFarlane feel the same way. All three of us work together to embody "servant leadership" — serving and empowering those around us for the betterment of our team. It is a leadership style best exemplified by our coaches and one that us leaders try to implement every day. We have an amazing group of guys who are bought in and truly love the program which makes the role of leading so meaningful.

JL: What are some of your personal strategies for balancing school and soccer?

RB: Some people say that they're most productive in-season because their schedule is more regimented... I am definitely not one of those people. Since I know that I'm going to be unproductive after training or on the bus to away games I try to do my homework during the week in the middle of the day before or after class and before practice. This way, I can use the night to relax, take my mind off soccer and school and get a good night of sleep.

JL: If you could tell your freshman-year self one thing, what would it be?

RB: I would tell myself: don't be afraid to ask for help. Whether that's academically, athletically or socially. The mature thing to do in those really difficult times is to talk to family, friends or someone who knows how to best support you. And that bottling everything up is only going to delay getting that help.

Siefer's Scoop podcast: Jack Kramer '10.5, former football quarterback, finds wild success with MarketSnacks

COURTESY OF JAKE KRAMER

Jack Kramer '10.5 (left) is the co-founder of MarketSnacks, an economics newsletter acquired by Robinhood in 2019. On the right is Nick Martell, Kramer's first-year roommate at Middlebury and also a co-founder of MarketSnacks.

By BLAISE SIEFER
Senior Sports Editor

On this episode of the Siefer's Scoop podcast, Blaise hosts Jack Kramer '10.5, who was a four-year quarterback on the football team at Middlebury. Kramer received a bachelor's degree in German and economics from the college in 2011, and, after graduating, co-founded an economics newsletter, called MarketSnacks. In 2019, MarketSnacks was acquired by Robinhood, a prominent American financial services company. Currently, Kramer co-hosts the Snacks Daily podcast and is the managing editor of news at Robinhood. On this episode, Kramer discusses his favorite experiences and lessons learned at Middlebury, how he grew MarketSnacks and how he's currently enjoying his role at Robinhood. Extra: Kramer also offers some insightful advice to current Middlebury students.

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